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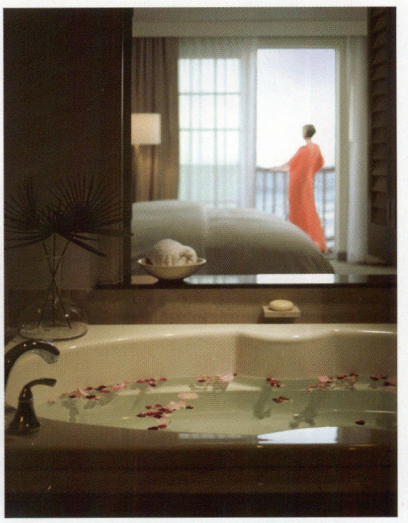

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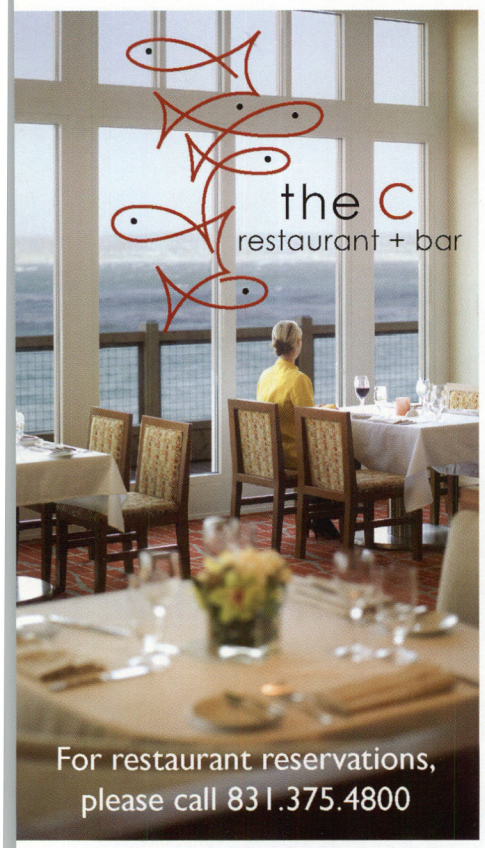

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Advertiser Index

Adpartner 120
Allegro Pizza 91
at&t 55
Bernardus Lodge 21
Big Sur River Inn 69
Brophy's Tavern 54
Carey Beebe Harpsichords 68
Carmel Art Association 91
Carmel Fire Protection Associates 113
Carmel Insurance Agency 10
Carmel Jewelry Studio 97
Carmel Mission Ranch 54
Carmel Music Society 111
Carmel Preferred Restaurants 111
Carmel Valley Manor 113
Clark Realty 69
Connors Care Management 110
David Gordon 120
Doolittle & Ganos Investment Counsel, LLC 20
Douglas Steakley Photography 3
Earthbound Farms 32
First National Bank of Central California 55
Flowerland Florist 25
Forest Hill Manor 96
Forget-Me-Nots 69
Forza Motors 97
Girl Boy Girl 33
Glazes 117
Hayashi & Wayland Accounting and Consulting ..... IBC
Heisinger Buck Morris 110
I Cantori di Carmel 54
IATSE, Local 611 97
InterContinental The Clement Monterey 4
Jeffrey's Grill & Catering 110
Kerry Lee Remarkable Jewelry ..... Back Cover
Lula's Chocolates 68
Mercedes-Benz of Monterey–Stahl Motor Co ..... IFC
Monterey County Weekly 43
Monterey Limousine & At Your Service Event Planning 117
Monterey Peninsula Airport 2
Mumm Napa 42
Mundaka 91
Noland Hamerly Etienne & Hoss 118
Pebble Beach Company 96
P.F. Chang's 119
Pine Inn / Tally Ho Inn 120
Printworx 105
Quail Lodge 118
Silverado Vineyards 104
SunStar Media 90
Tiffany & Co. 11
Wells Fargo Private Banking 1
Youth Music Monterey 119

Carmel Bach Festival was founded in 1935 by Dene Denny and Hazel Watrous

Carmel Bach Festival
P.O. Box 575, Carmel, CA 93921
(831) 624-1521

Much of the photography in this program was donated by James Kasson.
Cover photo by Douglas Steakley.

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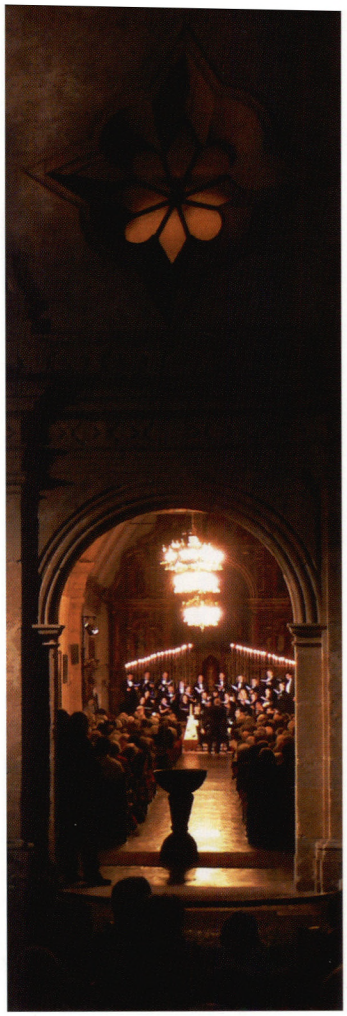
Please note:

No photography or recording is permitted. Kindly disable all pagers, cell phones and watch alarms.

No smoking is permitted within any part of each venue, including stage, backstage or foyer.

Latecomers will not be seated while a performance is in progress.

Contents



Artistic Leadership Staff

Bruno Weil	*Music Director & Conductor*
Andrew Megill	*Associate Conductor & Chorale Director*
Elizabeth Wallfisch	*Concertmaster*
David Gordon	*Dramaturge & Master Class Director*
Andrew Arthur	*Organ & Harpsichord Soloist*
John Koza	*Youth Chorus Conductor & Assistant Conductor, Chorus*
Allen Whear	*Recital Series Director*
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Melissa DeGiere	*Assistant Stage Manager*
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The Festival

8	Who We Are
12	The Stage Has Been Set
14	Festival at a Glance
16	The Art of Music Raffle
17	Festival Auction
22	Venue Information
27	Bruno Weil
28	Artistic Leadership
36	Festival Staff
39	Festival Production Staff
41	Festival Stage Crew
44	Festival Soloists
59	Festival Orchestra
74	Festival Chorale
79	Festival Chorus
84	Youth Chorus
85	Young Musicians
86	Volunteers
92	Discovery Events
102	Diamond Chairs
103	Golden Chairs
106	Annual Support from Individuals
109	Foundations, Corporate and Business Support
116	Acknowledgments

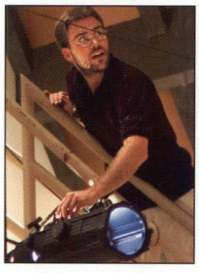
2009 Festival Program

122	Tower Music
124	Main Concerts
142	Recitals
160	Twilight Recitals
170	Candlelight Recitals
174	Community Concerts
176	VBA Master Class Showcase

Stories of Interest

18	Carmel Impresarios: Dene Denny and Hazel Watrous
34	Keyboard Musing or Tuning on the Fly
114	To Express The Human Soul
70	Induction Speech for Incoming Freshman at Boston Conservatory of Music
88	The Art of the Dramaturge
98	Why So Serious?
112	Festival Memories
25	Together We Make The Festival
139	The Birth of the Festival Banners

Who We Are



Set amidst the stunning architectural and natural landscapes of Carmel, California, the Carmel Bach Festival is a world class, 16-day celebration of music and ideas inspired by the historical and ongoing influence of J.S. Bach in the world. For 72 years the Festival has brought the music of the Baroque and beyond to the Monterey Peninsula for music lovers from the region, the United States and abroad.

The nationally and internationally renowned performers of the Festival orchestra and chorale, along with our cherished local chorus, deliver exuberant performances of rare power and intimate beauty that move the soul and inspire the spirit. A rich summer schedule features full orchestral and choral works, individual vocal and chamber ensemble concerts, recitals, master classes, lectures and informal talks, in addition to interactive social and family events.

By the Numbers!

Festival Orchestra
Our 56-member orchestra includes some of the world's finest specialists in the music of the 18th century, including concertmasters and principal players of orchestras and ensembles in North America and Europe. Each summer they look forward to performing in a beautiful setting in the company of excellent musicians.

Festival Soloists
Our twenty-one vocal and instrumental soloists are world-class performers with extensive discographies and international reputations.

Carmel Bach Festival

Festival Chorale
Twenty-eight vocal artists from North America with promising careers on the opera and concert stage.

Artistic Staff
Eight experienced and talented artistic directors, led by Music Director Bruno Weil, direct and design the concert program each year.

Youth Chorus &
Festival Young Musicians
Forty-five central coast students, 19 years of age or younger, chosen by audition each year in April.

Festival Volunteers
Hundreds of dedicated Festival friends provide valuable administrative, logistical, and artistic support year-round, and also help maintain our intimate connection to the local community.

Technical Staff
A dedicated and hard-working group of six skilled stage-craft professionals, producing Festival concerts in more than a dozen venues.

Festival Chorus
Fifty dedicated and beloved volunteer singers from the Central Coast area.

Administrative Staff
Our administrative team of eight full- and part-time staff works year-round on planning, PR, marketing, fundraising, off-season event production, and everything else that enables this complex festival to run smoothly.

Board of Directors
The twenty-three Board members lead with vision, fundraising and hands-on work, strengthening the Festival in every way.

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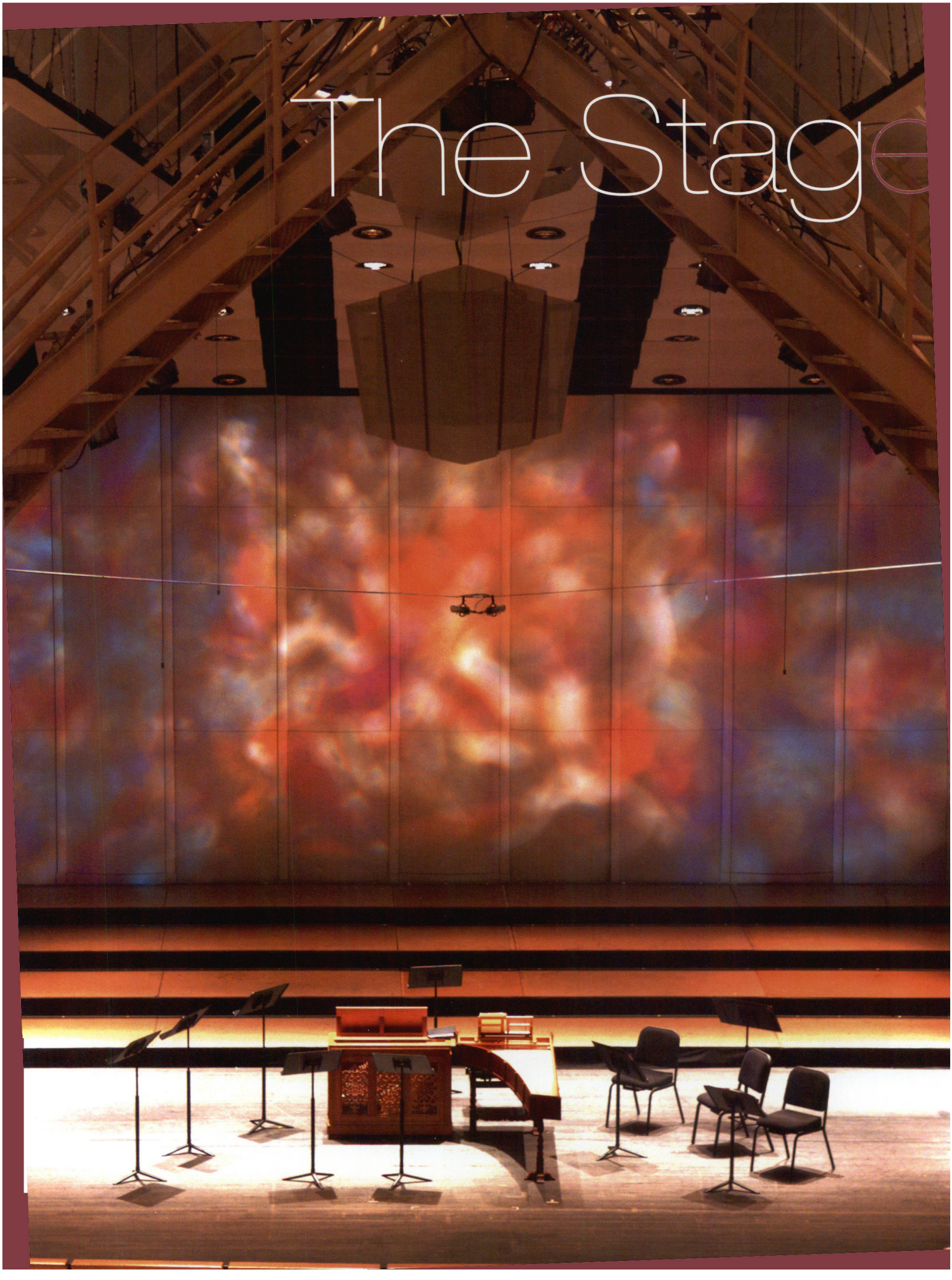
The Stage



Has Been Set

Welcome to a fresh 2009 Carmel Bach Festival, where we blend new delights with the traditions that have made the Festival a beloved treasure for 72 years. Our family of Musicians, Staff, Board and Volunteers thank you for joining us in this "annual renewal of the spirit," as our Festival was so beautifully described last season by a fellow music lover.

Through music and ideas, the Carmel Bach Festival immerses you in the ongoing and historical influence of J.S. Bach in the world. Fresh musical interpretations, creative new programming, and the use of new technologies combine to make the 2009 Festival a very special 16-day celebration. This year's Festival draws connections from Bach to Mendelssohn and Haydn in honor of the 200th anniversary years of birth and death, respectively, and closes with our traditional and ever-popular Best of the Fest gala and concert.

In 2009 we are thrilled to offer you a glimpse of our future vision — one that enables listeners to explore the inexhaustible intersections between music and other human endeavors, and to feel with deep conviction the continuing relevance of this great music in today's world. To begin, we launch a new film series on Saturday afternoons featuring two incredible films which explore the transforming power of music. We add two new locations to the mix of Carmel Bach Festival venues — Wave Street Studios in Monterey and the newly renovated San Carlos Cathedral in Monterey. We especially look forward to inviting new listeners to engage in the riches of our musical past.

We want to extend a special welcome to all those who sustain our work — the individuals, businesses, and foundations whose contributions make this Festival possible. We are deeply grateful for your new and ongoing support, especially in these difficult economic times when so many community needs vie for attention. Your understanding and foresight is clear: During times of economic or social hardship, music has always played an important role in lifting spirits, helping us remember the importance of community, and reconnecting us to what matters most. Thank you for believing.

Whether you're joining us for an afternoon, a day, a week, or the entire Festival, we're sure you'll find a unique treasure that only the Carmel Bach Festival can provide — intimate encounters with internationally acclaimed artists performing some of the world's finest music set amidst a stunning natural landscape. Come, let us lift your spirit and feed your soul!

Welcome!

Bruno Weil
Music Director

Camille Kolles
Executive Director

Dave Nee
President, Board of Directors

Festival at a Glance

FRIDAY, JULY 17

6:45 pm — **OPENING NIGHT RECEPTION:**
- ~ Tower Music
- ~ Youth Chorus
- ~ Silent Auction Opens
- ~ Art Raffle Opens

8:00 pm — **CONCERT:** Let There Be Light

SATURDAY, JULY 18

1:30 pm — **FILM:** Les Choristes

6:45 pm — **PRE-CONCERT TALK:** Musical Heroics **FREE**

7:20 pm — Tower Music **FREE**

8:00 pm — **CONCERT:** Orchestral Heroics – All Beethoven

SUNDAY, JULY 19

12:45 pm — **PRE-CONCERT TALK:** Gods Old and New **FREE**

1:45 pm — Tower Music **FREE**

2:30 pm — **CONCERT:** Sacred and Secular Revelations

9:00 pm — **RECITAL:** Obsessed with Bach

MONDAY, JULY 20

11:00 am — **RECITAL:** All Bach Solo Organ

12:00 pm — Adams Vocal Master Class **FREE**

2:30 pm — **RECITAL:** London Pleasure Garden

7:00 pm — **PRE-CONCERT TALK:** The Many Seasons of Bach's Music **FREE**

8:00 pm — **CONCERT:** The Five Seasons of Bach

TUESDAY, JULY 21

1:00 pm — **RECITAL:** Songs of Love and War

2:30 pm — **RECITAL:** Soulful Cantatas

4:00 pm — **BEHIND THE SCENES:** The Life of a Singer **FREE**

6:45 pm — **PRE-CONCERT TALK:** Papa Haydn and His Musical Children **FREE**

7:20 pm — Tower Music **FREE**

8:00 pm — **CONCERT:** Haydn Seek: Aha! Concert

WEDNESDAY, JULY 22

10:30 am — **PRE-CONCERT TALK:** **FREE** Mission Magnificence

2:30 pm — **RECITAL:** Love, Valor and Compassion

5:00 pm — **RECITAL:** Twilight on the Danube

6:00 pm — King Arthur's Feast: Mission Dinner

7:55 pm — Tower Music **FREE**

8:30 pm — **CONCERT:** Mission Magnificence-Bach's Magnificat

THURSDAY, JULY 23

12:00 pm — Adams Vocal Master Class **FREE**

2:30 pm — **RECITAL:** Heroic Beethoven

4:00 pm — **BEHIND THE SCENES:** Music by the Bay **FREE**

5:00 pm — Youth Chorus Concert

7:00 pm — **PRE-CONCERT TALK:** The Eternal Four Seasons **FREE**

7:00 pm — Community Concert **FREE**

8:00 pm — **CONCERT:** The Four Seasons of Vivaldi

FRIDAY, JULY 24

11:00 am — **RECITAL:** Purcell and His World

2:30 pm — **RECITAL:** Passing the Mantle

6:45 pm — **PRE-CONCERT TALK:** The Glorious Work **FREE**

7:20 pm — Tower Music **FREE**

8:00 pm — **CONCERT:** Let There Be Light

SATURDAY, JULY 25

11:00 am	**RECITAL:** Viennese Matinee Concertante
1:30 pm	**FILM:** The Singing Revolution
4:00 pm	Community Concert – Young Artists Showcase **FREE**
6:45 pm	**PRE-CONCERT TALK:** Musical Heroics **FREE**
7:20 pm	Tower Music **FREE**
8:00 pm	**CONCERT:** Orchestral Heroics – All Beethoven

SUNDAY, JULY 26

12:45 pm	**PRE-CONCERT TALK:** Gods Old and New **FREE**
1:45 pm	Tower Music **FREE**
2:30 pm	**CONCERT:** Sacred and Secular Revelations
9:00 pm	**RECITAL:** Bach's Oboe *Espressivo*

MONDAY, JULY 27

11:00 am	**RECITAL:** All Bach Solo Organ
12:00 pm	Adams Vocal Master Class **FREE**
2:30 pm	**RECITAL:** London Pleasure Garden
7:00 pm	**PRE-CONCERT TALK:** The Many Seasons of Bach's Music **FREE**
8:00 pm	**CONCERT:** The Five Seasons of Bach

TUESDAY, JULY 28

10:30 am	**SHARE THE STAGE:** $20/FREE Stringing Us Along
1:00 pm	**RECITAL:** Songs of Love and War
2:30 pm	**RECITAL:** Soulful Cantatas
6:00 pm	**RECITAL:** Acoustic Alchemy
6:45 pm	**PRE-CONCERT TALK:** Papa Haydn and His Musical Children **FREE**
7:20 pm	Tower Music **FREE**
8:00 pm	**CONCERT:** Haydn Seek: Aha! Concert

WEDNESDAY, JULY 29

10:30 am	**PRE-CONCERT TALK:** **FREE** Mission Magnificence
2:30 pm	**RECITAL:** Love, Valor and Compassion
5:00 pm	**RECITAL:** Twilight on the Thames
6:00 pm	King Arthur's Feast: Mission Dinner
7:55 pm	Tower Music **FREE**
8:30 pm	**CONCERT:** Mission Magnificence- Bach's Magnificat

THURSDAY, JULY 30

10:30 am	**SHARE THE STAGE:** $20/FREE The Well-Tempered Keyboardists
12:00 pm	Adams Vocal Master Class **FREE**
2:30 pm	**RECITAL:** Heroic Beethoven
5:00 pm	**RECITAL:** Twilight at the Cathedral
7:00 pm	**PRE-CONCERT TALK:** The Eternal Four Seasons **FREE**
8:00 pm	**CONCERT:** The Four Seasons of Vivaldi

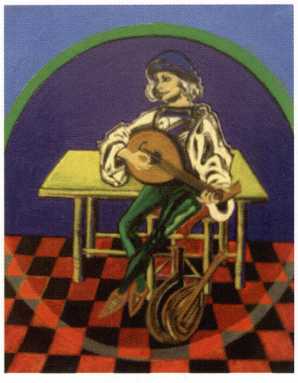
FRIDAY, JULY 31

11:00 am	**RECITAL:** Purcell and His World
2:30 pm	**RECITAL:** Passing the Mantle
5:00 pm	Youth Chorus Master Class Showcase **FREE**
6:45 pm	**PRE-CONCERT TALK:** The Glorious Work **FREE**
7:20 pm	Tower Music **FREE**
8:00 pm	**CONCERT:** Let There Be Light

SATURDAY, AUGUST 1

11:00 am	**RECITAL:** Viennese Matinee Concertante
1:30 pm	**RECITAL:** Vocal Fireworks: Adams Vocal Master Class Showcase
5:30 pm	Best of the Fest Dinner
8:00 pm	**CONCERT:** Best of the Fest

The Art of Music Raffle



Over 100 artworks are on display for the inaugural Carmel Bach Festival Art Raffle. These watercolors, prints, oils and acrylics and three-dimensional artworks are inspired by the natural beauty of Carmel and the Bach Festival experience. Most are provided by artists who work on the Monterey Peninsula. No works are larger than 8" X 10."

Place: Marjorie Evans Gallery at Sunset Center

Dates: July 8 until the close of the Festival, August 1.

Hours: Monday-Friday from 9:00 am-5:00 pm and prior to every Festival event held at Sunset Center.

Cost: $5 each ticket or seven tickets for $30.00.

How to Purchase: You may purchase tickets prior to each Sunset event outside the gallery from Bach Festival volunteers, at the Bach Boutique, at the Sunset box office or at the Carmel Bach Festival office. You may use your credit card at the Sunset box office and at the Bach Festival office.

To Enter Raffle: Place the raffle tickets in the box next to the artwork you want. Winning tickets will be drawn the week of August 2. Winners will be called and artwork may be picked up in the Carmel Bach Festival office on August 10 or 11. If this is not convenient, special arrangements should be made when you receive your call telling you that you are a winner. If you choose to have your artwork mailed to you, you can arrange for payment by credit card of a flat fee of $10.00.

When you visit the Marjorie Evans Gallery, don't miss the Artist Biographies Binder for information about the artists and other places you may view their work.

Art shown:
above: Michael Thomas Kainer
left: Paul Youngman

The Festival would like to thank the following artists who have contributed to The Art of Music:

Drawings: Susan Manchester, Sally Smith, Donna van Dijk and Marion Wilson.

Fine Art Photography: Toni Chiapelli, Dixie Dixon, Susan DuCoeur, Brian Griffith, Babita Gupta, Linda Ferrari, Gayln Hammond, Albert Hoffman, Erick Hasselfeldt, Mary Hill, Jeff Mallory, Diane Nielsen, Chester Ng, Maria Prince, Nancy Sevier, Kipp Stewart, Laverne Whitmill, Shirley West, Gale Wrausmann, and Mary Wurtz.

Mixed Media: Dionys Briggs, Kristen Calcatera, Cyndi Fox, Susan Greene, Dee Hooker, Joan Hughes, Sunee Jines, Evelyn Klein, Michelle Littell, Janet Long, Jesse Read, Mary Beth Rinehart, and Illia Thompson.

Oil on Board, Oil on Canvas or Acrylic Painters: Willa Aylaian, Cindra Brinsmead, Peter Brooks, Patricia Crye, Jack DeWitt, Gael Donovan, Fila Evanson, Mark Farina, Geri Flesher, Larry Fones, Marie Gilmore, Carol Gray, Peter Hiller, Maggie Holm, Marvel Howarth, Anita Kaplan, Michael Thomas Kainer, Mary Kay King, Emy Ledbetter, Gail Lehman, Casey MacKensie, Sharon Lo Manto, Gordon Mayfield, Pamela Mielke, Shigeko Miles, Karen O'Neal, Claire Oppenhuizen, Cathy Owen, Jan Penn, Sandy Pratt, Tory Raggett, Elaine Rankin, Susan Reith, Martha Renault, Deborah Russell, Maggie Schinnerer, Barbara Matteo Serbent, Daria Shachmut, Charlene Smythe, Sharon Strouse, Warren Strouse, Pamela Takigawa, Joseph Tanous, Richard Tette, Ted Thoeny, Eugene Traganza, Sally Tuttle, Rose Mary Ullmann, Jan Wagstaff, Usana Weaver, Chris Winfield, Robin Winfield, Susan Wirshup, and Paul Youngman.

Pastel Artists: Sheila Delimont and Clark Mitchell.

Printmaking: Pam Landram, Robley Levy, Judith Parham, Diana Paul, Melissa Pickford, Marilet Pretorius, Joanne Ratcliffe, Suzanne Rumbaugh, Jim Serbent, and Margaret Wickenden.

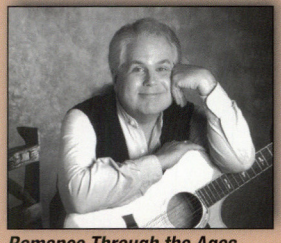
Three Dimensional Works including Jewelry, Ceramics, Sculpture and more: Jean Brenner, Lyle Brumfield, Diane Eisenbach, Ginna Gordon, Milt Jines, Christine D. Johnson, Joyce Lewis, Barbara Rainer, Marianne Rowe, and Ann Seifert.

Watercolor: Lynn Ackerman, Carol Cowen, Miguel Dominguez, Jacqueline Fobes, Charlene Doran, Dick Gorman, Elsa Johnson, Cheryl Kampe, Kyoko Kojima, Francyne Laney, Alicia Meheen, Nancy Solomon, William Stone Jr., Janella Suwada, Rowan Wolnick, Reid Woodward. Terrence Zito and Patricia Zobel.

Special thanks to the Art of Music Raffle Committee: Susan DuCoeur, Mary Hill, Geri Flesher, Sallie Snyder, and committee chair extraordinaire Gail Dryden

Festival Auction

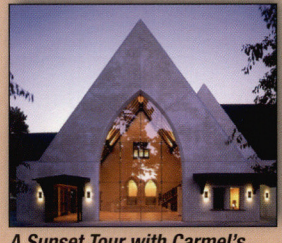
This year the Festival offers a wealth of treasures at our Silent Auction. Look for these and other fine auction items in the Sunset Center foyer or learn more at www.bachfestival.org. Bidding opens on July 17 and closes at the start of the Best of the Fest concert on August 1, 2009.



Romance Through the Ages
David Gordon's Songs of Love and Laughter

Color Light Abstraction
Wynn Bullock Photograph

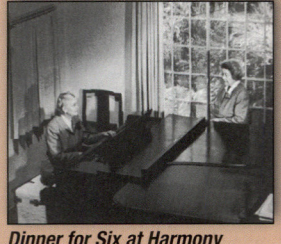
A Literary Evening with Pulitzer Prize Winning Author Jane Smiley



A Sunset Tour with Carmel's Mayor: Guided Tour and Book

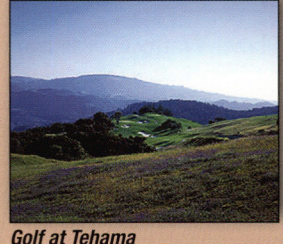
Pinnacle Ridge, Point Lobos
Kenneth Parker Photograph

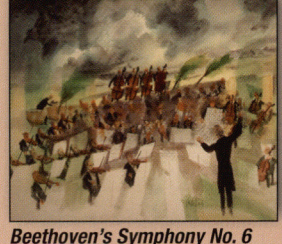
Luxury in Cabo San Lucas
September 20-27, 2009

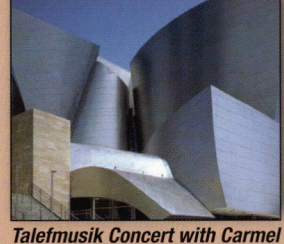


Dinner for Six at Harmony House, Carmel-by-the-Sea

Contrapuntal #33 – Linda Sher
Salzman Bronze Sculpture



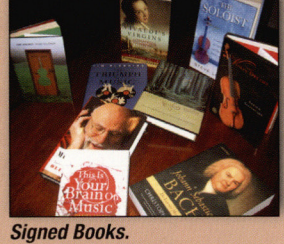
Golf at Tehama
Golf and Lunch for Three

Beethoven's Symphony No. 6 conducted by Bernstein, Vienna
Rollin Pickford Watercolor



Talefmusik Concert with Carmel Bach Festival Orchestra Members
Walt Disney Concert Hall, L.A.

Breakfast at Tiffany's Blue Box Magic in the Morning

Poipu Beach on Kauai Condo
February 28-March 7, 2010



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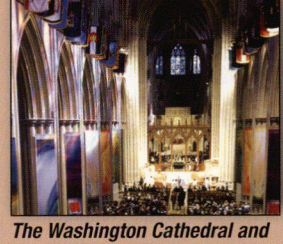


The Washington Cathedral and You: Tour with Scott Dettra

Dene Denny and Hazel Watrous: Carmel Impresarios

By Connie Wright

Impresarios are invariably male and occur as single phenomenon; one thinks, for example, of Sol Hurok or Tibor Rudas. In Carmel, however, where things are frequently done backwards or askew, we have two impresarios who were women — Dene Denny and Hazel Watrous. It is to them that Carmel owes much of its early development in music, theater and architecture.

Dene Denny was born in Callahan, California, the daughter of a wealthy banker, merchant and founder of one of California's first chain stores, and owner of a 1,000-acre ranch. Dene loved music from the very first. She was sent to San Francisco and later to New York to study the piano. She earned B.A. and M.A. degrees in English from the University of California at Berkeley and taught at a San Francisco high school. She then turned back to music and opened a studio in San Francisco where she taught piano. Her studio was the site of many intimate musical recitals. Denny specialized in avant garde music and gave the first concert in California of entirely modern works.

Hazel Watrous was born in Visalia, the daughter of a famous landscape photographer. Studying the composition of a picture was part of the family routine. She was educated at San Jose State University, the Art Institute of San Francisco, the California School of Arts and Crafts, UC Berkeley and Columbia University. She was also a student of the painter Gottardo Piazzoni. She worked in and about the theater in Los Angeles and San Francisco. This was followed by a stint as Supervisor of Art for the Alameda City Schools. Watrous was a painter, stage and costume designer and interior decorator.

Don and Carol Hilburn purchased "Harmony House" in 1993 and were delighted to learn of its connection to the Festival. They have since become Festival patrons.

Denny and Watrous met at a party in the studio of a mutual friend in 1922. To further their education, they decided to go to New York by way of Carmel. Here they found a city almost entirely dedicated to the arts. They bought a lot from Devendorf and lived over a garage while Hazel designed "Harmony House" on East Dolores.

One of the problems that faced people moving to Carmel was finding a way of making money. Hazel solved this by designing houses, some 36 of them. They were innovative in design — she drew on the Arts and Crafts movement with exposed beams and redwood on the interior and board and batten exteriors. Large picture windows, painted shingles and pastel colors for the exterior walls were also featured. They were extremely popular and introduced a new style for Carmel architecture.

Their house with its two-story picture window, flanked by two grand pianos and warmed by a fireplace, became the gathering place for informal recitals, lectures and other gatherings. Here Aaron Copeland performed, Henry Cowell demonstrated his entirely radical tone clusters, and Richard

1927

Neutra lectured on modern building design. In 1926 they founded the Carmel Music Society as a result of these recitals. In 1928 the official partnership, Denny-Watrous Management, was launched. In the same year they leased the Theater of the Golden Bough from Edward Kuster and in 12 months produced a dozen concerts and 18 plays, including Ferenc Molnar's *Liliom,* Eugene O'Neill's *Emperor Jones* and Henrik Ibsen's *Ghosts,* all recently presented for the first time in English in New York. They then opened the Denny-Watrous Gallery, Carmel's first art gallery, using the space to present plays and concerts, as well as art. Here was the first known American performance of Bach's *Art of the Fugue.*

In 1932 they brought the Neah-Kah-Nie String Quartet to Carmel. This group became the Michael Penha Piano Quartet. Penha was a dynamic leader and fine musician and under his direction a program of concertos by members of the Quartet was accompanied by a string orchestra, comprising of Monterey Peninsula musicians. Thus, the Monterey County Symphony was formed, under the sponsorship of the Carmel Music Society.

In 1934 Ernst Bacon was appointed conductor of the Symphony. It was from that group that the crowning achievement of the Denny-Watrous collaboration evolved — the Carmel Bach Festival. Possibly planned during a meeting of the Carmel Music Society, the Carmel Bach Festival opened its first season in 1935 with Ernst Bacon conducting at the Sunset Auditorium. The season lasted for three days with the final concert held at the Carmel Mission Basilica. The season of 1936 lasted one week. Denny and Watrous watched as the Carmel Bach Festival grew into a renowned yearly event with patrons sojourning from all over to attend surviving the dark days of the Depression, World War II and the growth of the Monterey Peninsula. Hazel died in 1954. In 1959, at the 22nd Bach Festival, Dene Denny, appearing very ill, received a resounding ovation from the audience and musicians and praise for her accomplishments, inspirations and leadership in music. She died later that year.

Over the years the Festival has grown to include soloists and musicians from the professional ranks of stars on the concert and festival circuits, and the repertoire has grown to include Bach's forerunners, his sons, his contemporaries and his admiring followers. Considering the extremely innovative ways that Dene Denny and Hazel Watrous had of approaching new ideas, one believes that they would be pleased with Festival today.

Tour the Historic Harmony House!

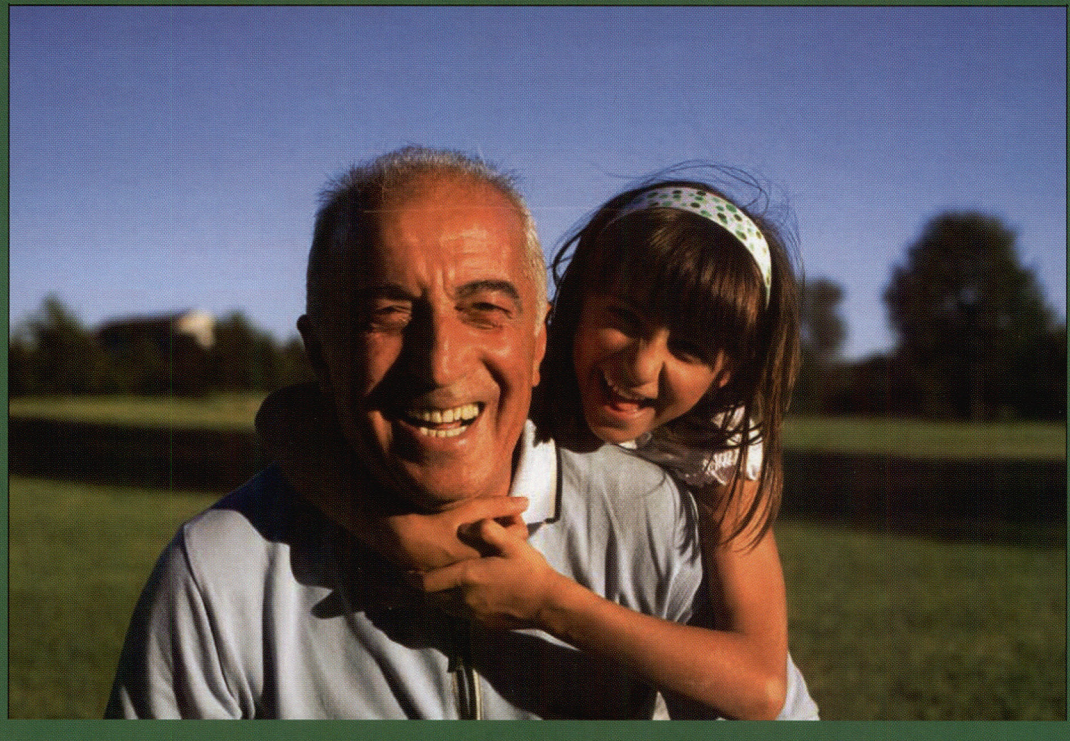
Carmel Bach Festival patrons can enjoy the experience of touring the home of Festival founders Dene Denny and Hazel Watrous. The Carmel Heritage Society is holding their annual House and Garden Tour on Saturday July 25th. The tour includes the historic Harmony House built and lived in by Festival founders Dene Denny and Hazel Watrous.

The Carmel Heritage Society is a non-profit organization serving the community of Carmel-by-the-Sea. Their mission is to protect, preserve and promote the cultural heritage of the community in a way that encourages public recognition and participation so that people will have a greater knowledge and appreciation of the community of Carmel-by-the-Sea and its sphere of influence.

Date: Saturday, July 25th ■ Time: 1:00-5:00 PM ■ Price: $25 in advance, $30 on the day

Information: For complete tour information and ticket purchase go online to www.carmelheritage.org or call 831-624-4777

Wouldn't You Rather Be Thinking About Her Than Your Portfolio?



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Venue Information

ALL SAINTS CHURCH
60 seat capacity • www.allsaintscarmel.org
9th & Dolores, Carmel. Park on the street or at Sunset Center.

In 1910, the first Episcopal services in Carmel were held at the Pine Inn. The first church, built in 1913, now serves as City Hall for Carmel-by-the-Sea. In 1941 construction began on the present church property, was delayed during WWII, and resumed under the direction of Rector Alfred Seccombe in 1946. Robert R. Jones designed the church and reflects Seccombe's vision that the church be harmonious and indigenous to the Carmel surroundings.

CARMEL MISSION BASILICA
464 seat capacity • www.carmelmission.org
Rio Road at Lausen Road, Carmel. Park in small lot off Lausen Road or in larger lot just below on Rio Road. Both free. Limited handicapped parking. No handicapped access to restrooms. The gates to the Mission Courtyard will open at 7:00 pm.

CRESPI HALL is behind the Carmel Mission Basilica on Lausen Drive.

To enter the basilica at the Carmel Mission is to step back in time more than two centuries. The present stone church was planned by Junipero Serra during his administration as Father-Presidente of the California Mission chain (1770-1784). However many factors contributed to its actual erection being delayed until years after his death. Serra wished to build a permanent stone house of worship in the style of those in Mexico and Spain, resembling those he erected in the province of Queretaro in Mexico. This type of building required skilled masons to cut and dress the stones and no professionals were to be had in the province of California.

CARMEL PRESBYTERIAN CHURCH
250 seat capacity • www.CarmelPres.org
Corner of Ocean & Junipero, Carmel. Park in small lot at the Church or on the street (90 minute parking). Park in garage under Carmel Plaza for $3/hour. Limited handicapped parking.

After World War II, the Presbyterian Church and a group of Christians in Carmel began the process of discerning where the first church was to be located in Carmel. Approval was granted to build on the corner of Junipero and Ocean Avenue, and the sanctuary was dedicated in 1954.

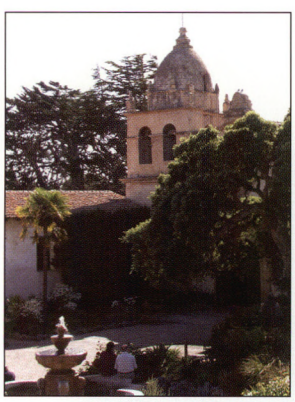
CHURCH IN THE FOREST
240 seat capacity • www.churchintheforest.org
Stevenson School, 152 Forest Lake Road, Pebble Beach. Free parking in the lot and on the road beside the school. Limited handicapped parking.

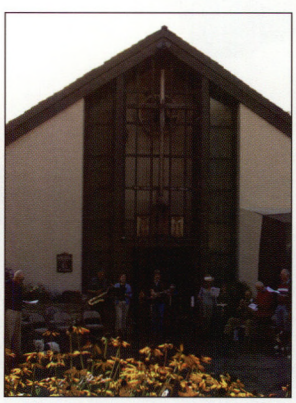
Church in the Forest opened its doors as a community chapel on September 13, 1987. It is located in the award winning Erdman Chapel at Robert Louis Stevenson School in Pebble Beach. This chapel, designed by John Lyon Reid, is noted for it soaring ceilings, giant wooden pillars and lattice covered windows. A splendid glass wall behind the altar reveals a living tapestry of birds, trees and sky. Of particular importance is the Greg Harrold pipe organ built and installed in 1992. This baroque instrument is perfectly sited high in the rear balcony. The traditional wine-glass shaped cabinet is made of mahogany. Pipe work is of wood and tin alloys; the exposed front metal pipes are gilded, polished and embossed. The wonderful acoustics of Erdman Chapel enhance the tonality of this exceptional instrument. In addition, Church in the Forest acquired a Steinway Model B Grand Piano in 1995 to complement its music program.

CHURCH OF THE WAYFARER
348 seat capacity • www.churchofthewayfarer.com
7th & Lincoln, Carmel. Park on the street or at Sunset Center lots. Note time limitations for street parking.

The original church building had become inadequate in space and appearance by 1940, and with the weakening of the structure itself, a new building was planned. The change was radical. Architecturally, it belongs to no period — it belongs to Carmel. Robert L. Stanton, the architect, designed a building with the growing character of the area in mind. Carmel-by-the-Sea had many artists and artisans among its residents, and its feeling of exclusiveness was beginning to be felt. With this in mind, Mr. Stanton designed the new chapel with an exterior consistent with the "Carmel Style." The same front elevation survives today. On August 18, 1940, the name "Church of the Wayfarer" was adopted by its membership.

The present 32 rank Schoestein & Company pipe organ was custom built and installed ten years later. It is one of the largest pipe organs currently on the Monterey Peninsula.





OLDEMEYER CENTER
365 seat capacity • www.ci.seaside.ca.us
986 Hilby Ave, Seaside, one block east of Fremont Boulevard.

SAN CARLOS CATHEDRAL
250 seat capacity • www.sancarloscathedral.net
400 Church Street, Monterey. Parking lot is located on the corner of Webster and Figueroa, across the street from the Cathedral. Additional parking is available in the school courtyard adjacent to the parish offices. Good handicapped parking availability in lot and across the street.

The present sandstone church was completed in 1794. San Carlos Cathedral is the oldest continuously functioning church and the first stone building in the State of California. It is California's first cathedral and stands for the birth of Carmel Mission and Monterey. Elevated to the status of cathedral in 1849, San Carlos is one of California's exceptional historic monuments. Extensive conservation has just been completed.

STANTON AUDITORIUM
900 seat capacity
King City High School, 720 Broadway, King City. Parking available on surrounding street and in adjacent parking lot.

Built in 1939, the Robert Stanton Theater is on the National Register of Historical Places and was awarded with a 2005 Art Deco Preservation Award from the Art Deco Society of California. Robert Stanton, architect; Jo Mora, sculptor, bas-relief. The theatre was built 1937-39 as a Depression era WPA (Works Progress Administration) project. The remarkable architecture of the theater includes classic Greek rotunda shape, Doric-style columns and decorative bas-reliefs.

THE NATIONAL STEINBECK CENTER
Salinas Room, 230 seat capacity • www.steinbeck.org
One Main Street, Salinas. Parking is available directly across the street.

The Center is located in John Steinbeck's hometown of Salinas, and offers three distinct visitor experiences in literature and history, agriculture and art, as well as special events and educational programs. Its mission is to tell the story of John Steinbeck's rich legacy and to present, create and explore stories of the human condition.

SUNSET CENTER THEATER
718 seat capacity
9th & San Carlos, Carmel. After 6:00 pm all lots are free with your Festival ticket (including the west and southwest lots, but space is limited). Street parking also available. Handicapped spaces are available in each lot. If these are full, you may call the Sunset Center House Manager at 620-2047 to have a volunteer meet you at the Theater entrance and assist while your driver parks the car. For lectures in Carpenter Hall, the north lot has convenient handicapped parking.

CARPENTER HALL is in the Sunset Center complex about 30 yards north of the main auditorium, on the lower level. Enter from the hallway that runs along the upper courtyard or from Mission Street.

More than seven decades have passed since Carmel's Sunset School celebrated the opening of its new auditorium. In 1931, it was the finest assembly hall of any school in the area with seating for over 700. In 1963, the City of Carmel bought the Sunset School complex and renamed it the Sunset Community and Cultural Center. The school's auditorium, originally built as an addition to the grammar school during the Great Depression, became the Sunset Theater.

For nearly forty years, the Sunset Center was home to symphonies, chamber musicians, singers, actors, and dancers. By the early 1990's, however, near-constant performances had taken their toll. To address the problem of a facility that was ill-equipped for the 21st century, a combined public and private partnership was formed with the goal of modernizing and renovating the Sunset Center. The construction project began in September 2001 and in July 2003, less than two years later, the Sunset Center reopened with the Carmel Bach Festival. After leading the first orchestra rehearsal, Bruno Weil, music director of the Carmel Bach Festival affirmed, "It's a miracle, the acoustics are unbelievable."

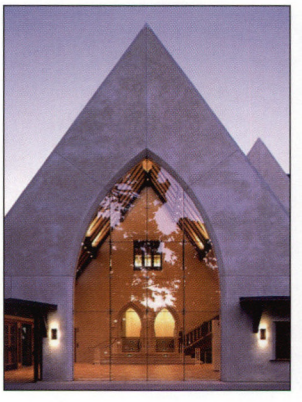
The distinctive, Gothic-inspired arches of the theater ceiling, previously an acoustical nightmare, had been transformed into graceful, acoustically transparent, perforated-metal ribs. The new, enlarged stage area and proscenium arch could now accommodate a full orchestra and chorus for Beethoven's remarkable *Ninth Symphony.* Since the renovation, Sunset Center continues to host more than 50 classical music performances each year and welcomes artists from around the world to its stage.

Late seating will be allowed only at appropriate pauses. If it is necessary for you to leave before the end of a performance, we ask that you try to leave between pieces and not while a work is in progress.

No unauthorized recording devices of any kind are allowed during any performance.

As a courtesy to your fellow concert goers and performers, please turn off all cell phones, watch alarms, pagers and any other sound emitting devices before the start of each performance and at the end of intermission. Many people are highly allergic to perfume, cologne, or other scented products; we respectfully request that guests avoid using them.

Given the length of our performances, we recommend that no children younger than 12 years of age attend a main concert and no children younger than 10 years attend a recital.



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There are thousands of people who make the Festival happen. Volunteers, donors, Board members, administrative staff, and technical crew all play their part. Within all this activity, the heart of the festival is the music. And the music comes from one place — the musicians.

Each year about 50 households sponsor a musician. Musician Sponsorships enable the Festival to attract the finest players and singers in the world. Sponsorships also create a stronger relationship between festival patrons and the musicians. Sponsors are invited to spend time with a musician, gain insider knowledge of the Festival and develop new insights into the works being performed. Musicians feel welcomed into the community and have a more personal connection to the Festival.

Sponsoring musicians is an enlightening and enjoyable experience, and it's rewarding to assist both the Festival and the musicians.
— Bob and Leslie Mulford

The average cost per musician for housing, travel and compensation is $10,000. Sponsorships of $250 to $5,000 help underwrite these expenses. Sponsors who make a pledge by the time the program book goes to press are acknowledged with their name next to the musician's name.

We know that while musicians make the sound, the donors provide the means — and together they make the Festival.

New this year to the Musician Sponsorship program is the Youth Chorus Sponsorship, which covers the cost of paying Chorale members to train talented high school students who sing in the Festival Youth Chorus. A number of individual sponsors are committed to sustaining this program that serves local youth — especially in these challenging times.

Musician and Youth Sponsor names are found at the bottom of the biographical pages in the sections that follow.

Edwin Huizinga spends time with Leslie and Bob Mulford.

Getting to know the musician gave me access to what goes on behind the scenes...the best seat in the house.
— Joan Hughes

ESPRIT
1968

Music Director and Conductor

Bruno Weil
Carmel Bach Festival Music Director and Conductor
Augsburg, Germany

Music Director and Conductor of the Carmel Bach Festival since 1992, Maestro Weil's career is as rich and varied as the vast repertoire he conducts. From period instrument performances of Baroque, Classical and early Romantic music to the podiums of the great orchestras and opera festivals of the world, Bruno Weil has demonstrated a versatility that is rare among conductors. He is Artistic Director of the period instrument festival *Klang und Raum* (Sound and Space) in Irsee, Bavaria; Music Director of the Cappella Coloniensis; and Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. He currently holds the position of Conducting Professor at the State Academy for Music and Theater in Munich.

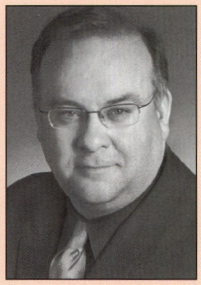
Born in Germany, Bruno Weil was a master student of Hans Swarowsky and Franco Ferrara and won several international competitions upon completing his studies. He has held the posts of General Music Director of the City of Augsburg and of the City of Duisburg. In 1988 he received international recognition when he replaced Herbert von Karajan at the Salzburg Festival conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra. Weil has been a leading figure in the world of opera, conducting at the Deutsche Oper Berlin, the Hamburg State Opera, the Semper Opera Dresden, the Teatro communal di Bologna, the Glyndebourne Festival in England and primarily at the Vienna State Opera.

An active recording schedule has yielded multiple new releases, including the highly anticipated Haydn's *Seven Last Words* with Cappella Coloniensis (2009). The 2008 release of Beethoven's Symphonies No. 7 and No. 8 with Tafelmusic has been characterized as one of the most exciting interpretations ever performed on original instruments, garnering a Juno nomination (the Canadian equivalent of the Grammy). In 1997 Bruno Weil won the Echo Klassic Award as Conductor of the Year.

Recent appearances include conducting Bruckner's *Ninth Symphony* at the famous *Musikverein* in Vienna. The 200th anniversary of Haydn's death has kept Maestro Weil, a renowned Haydn specialist, busy throughout the 2008-2009 season conducting Haydn's major works — including *The Seasons* and *The Creation* — in Vienna, Amsterdam, Germany and Canada. He will travel to Leipzig to conduct the Radio Orchestra before his arrival in Carmel.

Musician Sponsorship: David and Roberta B. Elliott, Dr. and Mrs. James Fraser

Artistic Leadership



Andrew Megill

Associate Conductor and Choral Director

Princeton, New Jersey

Andrew Megill is recognized as one of the leading choral conductors of his generation, known for his passionate artistry and unusually wide-ranging repertoire, extending from early music to newly composed works. He has prepared choruses for performances with many leading orchestras, including the New York Philharmonic, the National Symphony, Cleveland Orchestra, and the Dresden Philharmonie, as well as for conductors Claudio Abbado, Pierre Boulez, Charles Dutoit, and Kurt Masur. Since 1989, Dr. Megill has served as Artistic Director of Fuma Sacra, for whom he has conducted performances of all the major Bach choral works and over fifty cantatas. This year he is serving as Interim Choirmaster for Trinity Church (Wall Street) in New York City. He is also Music Director of the Masterwork Chorus (New York), Chorusmaster for the Spoleto Festival USA, and Conductor of the Westminster Kantorei, an ensemble at Westminster Choir College, where he is an Associate Professor. His repertoire extends from early music to newly commissioned works. He has conducted regional or world premieres of works by Paul Chihara, Lewis Spratlan, Stephen Stuckey, Jon Magnussen, and Arvo Pärt and has collaborated with the Mark Morris Dance Company, folk singer Judy Collins, and filmmaker Ridley Scott.

Elizabeth Wallfisch

Concertmaster, Director of the Monday Main Concert

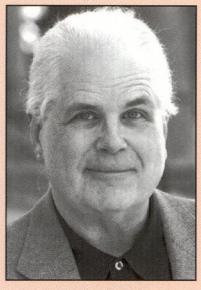
London, United Kingdom

A leading interpreter of music on the baroque and classical violins, Elizabeth Wallfisch is a favorite with both audiences and orchestras because of her virtuosity, her generous, sparkling personality and her impeccable musicanship. Her appearances are marked by a daring and spontaneous approach to performance that results in electrifying music-making.

Elizabeth Wallfisch's passion for developing young talent has inspired her to found the Wallfisch Band. The ensemble is devoted to giving young players the rare opportunity to work alongside, in both a rehearsal and performance environment, the most esteemed and established players of the early music world.

Renowned not only as a prominent interpreter of 17th and 18th century violin music, Elizabeth is also an inspiring leader and director who has directed many of the world's best period and modern instrument orchestras. Her long and impressive discography offers an insight into her music world. She has taught at the Royal Academy of Music, the Royal Conservatory in the Hague, and held the position of Director of National Music Camp Australia.

Musician Sponsorship: Andrew Megill – **Cyril and Jeanne Yansouni;** Elizabeth Wallfisch – **Frank and Denise Quattrone**



David Gordon

Adams Master Class Director, Dramaturge, Lecturer
Carmel, California

Now in his twenty-first season, David made his Festival debut in 1983 as the Evangelist in Bach's *St. John Passion* and has appeared as tenor soloist in more than eighty Festival concerts. In addition, he has been guest artist with virtually every leading North American symphony orchestra, and with other prestigious orchestras and festivals on four continents. A renowned Bach interpreter, he has sung at every major North American Bach Festival, and at Bach festivals in Europe, South America, and Japan. On the operatic stage David has performed sixty principal roles with the Metropolitan Opera; San Francisco Opera; Chicago Lyric Opera; Houston Grand Opera; Washington Opera at the Kennedy Center; Hamburg Staatsoper (Germany), and many other companies. A prolific recording artist, David appears on fifteen CDs for RCA Red Seal, Decca, London, Telarc, Dorian, Newport, and Vox. David is a busy voice teacher, performer, and seminar presenter, and he maintains a fascinating website: www.spiritsound.com.

Andrew Arthur

Harpsichord, Organ Soloist & Director for Thursday Main Concert
Cambridge, United Kingdom

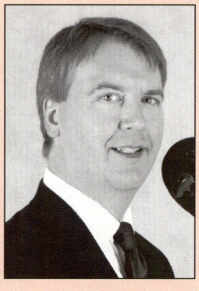
Andrew is Fellow-Commoner and Director of Music at Trinity Hall, Cambridge, and maintains a busy schedule as a tutor at the University, both in academic and performance studies. An acknowledged specialist in the music of the Baroque and Classical periods, Andrew has gained a reputation throughout Europe and the USA as a musician of exceptional versatility. He is Associate Director of The Hanover Band, Principal Conductor of the Euterpe Baroque Consort and Musical Director of both the Chandos Chamber Choir and of his own period instrument ensemble Orpheus Britannicus. Andrew's solo keyboard engagements encompass organ, harpsichord and fortepiano literature, and he is in great demand as a continuo player with several of London's leading period instrument ensembles. This is his eleventh season in Carmel where he is currently involved in performing a complete cycle of J.S. Bach's organ works and in directing a series of J.S. Bach's complete cantatas for solo voice. His recently released recordings include: *The Buxtehude Influence, J.S. Bach – Organ Chorales from the Leipzig Autograph, Volume 1,* and *Organ Music for Passiontide.* For further information, please visit www.andrewarthur.com.

Musician Sponsorship: David Gordon – **Betsy and Robert Sullivan;** Andrew Arthur – **Bill Lokke, Anonymous**

John Koza

Conductor, Youth Chorus; Assistant Conductor, Chorus
Salinas, California

This is John's fourteenth season with the Festival. He holds a Master's degree in choral conducting and a Bachelor's degree in voice from San Jose State University. In addition to conducting the Carmel Bach Festival Youth Chorus, he conducts the Camerata Singers, is Director of Music for First Presbyterian Church of Monterey, and teaches at Hartnell College. He has performed throughout Europe with the Choraliers at San Jose State University, winning five of the highest awards in the Seghizzi Choral Competition in Gorizia, Italy and performed for the World Symposium of Choral Music in Rotterdam. John has had a unique trajectory with the Festival starting out in the chorus for five seasons, then singing in the chorale for four seasons before becoming one of its conductors. Well known in the Monterey Bay area for his imaginative programming, John is dedicated to mentoring singers in the disciplines and joys of choral singing.



Allen Whear

Principal Cello, Recital Series Director, Program Notes Author and Editor
New York, New York

Allen is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara. He has performed as soloist with Tafelmusik, Brandenburg Collegium, Aradia Ensemble, Philadelphia Classical Symphony and the Charleston Symphony, among others. He has appeared with the Smithsonian Chamber Players, Musica Antiqua Köln, the Vienna Boys Choir, Concert Royal, the Mozartean Players, Washington Bach Consort, and Aradia Ensemble, and at the Maggio Musicale in Florence. He recently performed at the Cascade Head and Chautauqua Music Festivals. He has given master classes at universities across the U.S. and Canada. A graduate of the New England Conservatory and the Juilliard School, he also holds a doctorate from Rutgers University and was the recipient of an ITT International Fellowship to study with Anner Bylsma in Amsterdam. His orchestral composition *Short Story* was commissioned and premiered by Tafelmusik. His liner notes for recordings of Mozart and Beethoven symphonies have appeared on the Analekta and Sony labels. Allen's recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

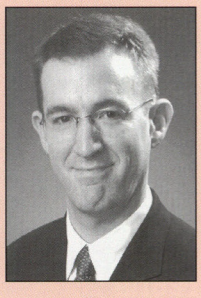
Musician Sponsorship: John Koza – **Wayne and Joan Hughes;** Allen Whear – **Shirley and Lee Rosen**

Suzanne Mudge

Trombone, Tower Music Director

Bend, Oregon

Sue is Principal Trombone with the Central Oregon Symphony and in March, performed the Larsson *Trombone Concerto* with the Linfield Chamber Orchestra. She plays with several chamber music groups, does occasional studio work, and is a frequent guest conductor for wind bands. She also teaches part-time at Seven Peaks School and maintains a private teaching studio. While living in the San Francisco Bay Area, Sue was Principal Trombone with the Modesto Symphony, the Women's Philharmonic, and also performed with the Marin, Berkeley and San Jose Symphonies. She performed the world premier of *No Trumpets, No Drums* by David Jaffe in 1992. Sue has written for the *ITA Journal,* recorded for the Koch and New Albion labels, and received degrees from the University of the Pacific (BM) and the University of Arizona (MM).



Scott Dettra

Adams Master Class Music Director, Organ, Harpsichord, Piano

Washington, D.C.

Scott is Organist of Washington National Cathedral, where he is the principal organist and assists Music Director Michael McCarthy with the direction of the Cathedral choirs. In addition to his work at the Cathedral, he is also Assistant Conductor and Keyboard Artist of both the Washington Bach Consort and the Cathedral Choral Society. A prize-winning organist, he has performed at national conventions of the American Guild of Organists and the Association of Anglican Musicians, and has appeared at many notable venues throughout the world. Scott holds two degrees from Westminster Choir College and has also studied at Manhattan School of Music.

Musician Sponsorship: Suzanne Mudge – **Paul Rembert, Harold and Jane Ulrich, Mr. and Mrs. Richard Walters;** Scott Dettra – **Dr. Ise Kalsi**

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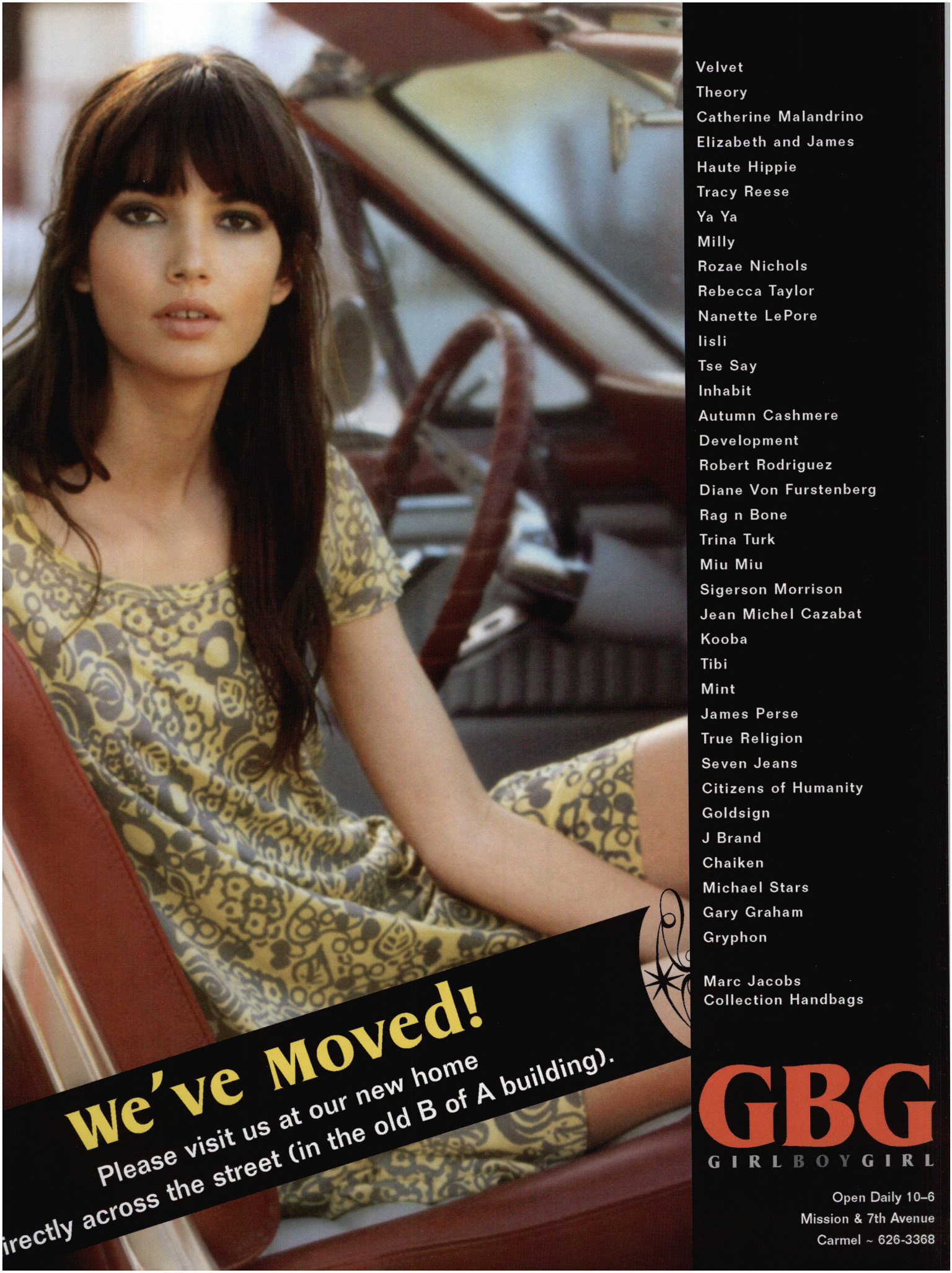

Velvet
Theory
Catherine Malandrino
Elizabeth and James
Haute Hippie
Tracy Reese
Ya Ya
Milly
Rozae Nichols
Rebecca Taylor
Nanette LePore
Iisli
Tse Say
Inhabit
Autumn Cashmere
Development
Robert Rodriguez
Diane Von Furstenberg
Rag n Bone
Trina Turk
Miu Miu
Sigerson Morrison
Jean Michel Cazabat
Kooba
Tibi
Mint
James Perse
True Religion
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Details of all the early keyboard instruments used at the Festival can be found at http://www.hpschd.nu/prj/cbf/gallery.html

Keyboard Musing or Tuning on the Fly

By Carey Beebe, Harpsichord Technician & Festival Tuner

Many Bach Festival patrons still talk about my friend and colleague Kevin Fryer's last year in Carmel. Kevin, my predecessor, took over the Scout House and turned it into a harpsichord workshop complete with roaring fireplace and late night recitals. He had been the resident tuner/technician at the Festival for the nine years prior to 1998, and it was truly *his* job. Although from Australia, Carmel wasn't entirely new to me, as I had already assisted Kevin in the computer layouts for his 1995 Bach Festival foyer display.

With his increasing order book for elaborate harpsichords, however, Kevin desperately needed to take a summer off and spend the solid five weeks of the 1999 Bach Festival season catching up in his own workshop. I remember the lengthy international phone calls as Kevin shared with me the many problems of his finding a suitable replacement for his year off. Not all harpsichord builders make good concert tuners, and the length of the Festival's season is a long time for anyone to be away from home. When it became obvious that no suitable person could be found in the States, Kevin was intent on persuading me to fill in for him, especially as I was already planning to be on the East Coast that summer for the Boston Early Music Festival.

I had two trepidations. I was aware of the extensive use of small continuo organs which would require me to learn their individual internal architecture and which would be rather hard on my ears for tuning. And I wasn't happy if I had to wear a suit. Both were allayed.

My first year with the Festival was delightful. It was a pleasure to actually be able to take root so long in one place, when so many of my projects entails flying into a city for a single concert, or performing harpsichord maintenance work for perhaps a few days or a week. Kevin enjoyed his summer off so much, and I was flattered to be asked to return again the following year. Kevin is still involved procuring the early keyboard instruments which have become the heart of the Festival program. We choose the keyboards according to the repertoire and collect and transport them to Carmel together.

Of course, it's been no California summer beach holiday for me! The Festival has grown in complexity each year over the past decade, and from the moment of my arrival I don't get a day off. The frenetic activity of the initial two week rehearsal period is only exceeded by the mayhem of opening week where recitals for the next day have their required dress rehearsal immediately after the current day's first performance. In 2008, there were four harpsichords, three fortepianos and two organs under my care. While I officially look after only the early keyboard instruments, I've sometimes been requested to make minor but urgent adjustments to the larger organs or fix the Steinway lid catch.

The keyboards are tuned according to their use and each particular program's repertoire. I rarely divide all the notes of the scale absolutely equally as is expected on the piano, because the bright harmonic structure of the harpsichords in particular makes them sound harsh when tuned in Equal Temperament. In that system, every key is actually out of tune, and there is far more interest and excitement to be found in earlier music by optimizing the fixed keyboard tuning to suit the music. You be the judge.

In the 2006 season, I tuned a record two hundred and twenty-two times! The most tunings I've had to do in a single Carmel day was thirteen — I know some of my colleagues who balk at having to tune more than twice a day. I'm on a completely different schedule, planning the keyboard instrument moves well in advance with Production Manager Doug Mueller, and preparing the instruments before the musicians arrive. Patrons are more likely to see me speeding on my bike from one venue to the next to tune, rather than seated at a concert or in the noise of a late-night party. I'm not sure I would enjoy travelling by car at all — the bike is what really makes the Festival possible for me. As well as being environmentally sound, it's far more fun for me to scoot around and be able to park right at the door.

Festival Staff

Camille Kolles
Executive Director

Joining the CBF staff as its new Executive Director in July 2008, Camille Kolles has provided leadership in the field of arts administration for nearly 20 years. Her past affiliations include 13 years as Executive Director of the Minnesota Chorale and positions at The Saint Paul Chamber Orchestra. She has worked as a consultant with arts organizations from New York to Florida as well as in the greater Minneapolis-St. Paul area. Under her leadership, the Carmel Bach Festival is pursuing a new vision that celebrates the intersections of music and ideas and attempts to transcend the traditional boundaries of performance and presentation.

While at the Minnesota Chorale, Kolles created and developed the award-winning *Bridges*™ outreach series, the *InChoir* adult education series, and the *Emerging Conductor* program. The group became the first symphonic chorus in the nation to lead a composer residency under New York-based Meet the Composer's *New Residencies* program and produced the ground-breaking choral-theater work *Adventures of the Black Dot.*™

She is a Phi Beta Kappa graduate of The College of St. Catherine where she earned degrees in piano performance and business administration. In 2006 she earned a Masters in Public Affairs degree with an emphasis in human development and social innovation from the University of Minnesota's Hubert H. Humphrey Institute of Public Affairs. She served on the board of Chorus America, is a former member of the Advisory Council of Youth Venture (a social entrepreneurship organization launched by Ashoka), and served in an advisory capacity with the Minneapolis-based think tank *Push the Future.* She recently conducted research for an upcoming PBS documentary exploring Minnesota's passion for singing, slated for broadcast in the fall of 2009.

An accomplished musician, she is a freelance pianist who performs repertoire ranging from classical to jazz and pop and has been an on-staff church musician since her youth. She looks forward to the opportunity to continue playing as time permits in her new California home.

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Elizabeth Pasquinelli

Finance and Operations Manager

Elizabeth brings a wide range of experience to the Festival. She received her degrees (BA and MA) in vocal performance from California State University, East Bay. She worked for a private corporation in the San Francisco Bay Area before entering the arts administration field with the San Jose Symphony in 1979. Elizabeth moved to the Monterey Peninsula in 1980, serving as General Manager of the Monterey County Symphony as well as assisting non-profit organizations (including the Carmel Bach Festival) with their financial and bookkeeping needs. She accepted the position of Finance and Operations Manager in 2001. An avid hiker, Elizabeth and her husband Arthur have walked throughout England, France, Spain and Italy. She also enjoys working with her horse, Sammy, and learning the art of dressage.

Virginia Wright

Development Director

New to the Festival this year, Virginia has held management positions at KUSP Radio, The Santa Cruz County Symphony, the Arts Council Silicon Valley and The Global Fund for Women. Her firm Wright & Associates offers strategic thinking, marketing and fundraising services to arts organizations. She received her BA in International Relations from San Francisco State University and her MBA from Santa Clara University.

Heather McColgan

Patron Services Manager

For the past 20 years Heather has had a successful career in the field of Criminal Justice. She has held a variety of positions in law enforcement including police officer, undercover investigator, police academy instructor, college teacher and department chair, and police academy director. Heather has earned a BS degree in Law Enforcement Management and Investigations, and an MA in Human Resources Management. She recently relocated to the Monterey Peninsula from the Central Valley and is currently attending the year-long Leadership Monterey Peninsula program designed to provide in-depth perspectives on regional issues and challenges, and promote placement in high profile community leadership positions. Her course project has centered on identifying funding and equipment resources to support the Life Link Transport Program of the Animal Friends Rescue Project in Pacific Grove.

Donna Kneeland
Grant Writer

For the past 25 years, Donna has worked as a Development Director and, in recent years, as a consultant to non-profit agencies. She attended University of California, Santa Barbara, and graduated from Principia College, where she received her BA degree in English and language. She later served as Associate Director of Patrons for Principia. Donna has lived on the Monterey Peninsula since 1981. She worked as Development Director for the Monterey County Symphony for three years before becoming Development Director for the Monterey Museum of Art for 17 years. Since that time she has been a consultant to various non-profit organizations, including the Carmel Bach Festival. Active as a volunteer, her other pursuits include tennis, golf, hiking, gardening, reading, and as much time as possible with family and friends.

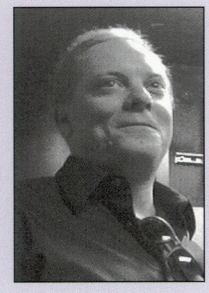
Ginna B.B. Gordon
Events Coordinator

Ginna (also known as David's wife) owns Glazes Design Workshop in the Crossroads, where she guides painters of all ages and has developed several lines of ceramic mix and match serving pieces. Ginna lead the start-up food service team for Deepak Chopra's Center for Well-Being in La Jolla and wrote *A Simple Celebration,* the Center's first cookbook. She has coordinated events for bookstores, spas and retreat centers, owned and operated several cafes, including Ginna's Cafe in Carmel Valley, and for the last seven years, has been Director of Marketing, Events and Design for Carmel Music Society. Ginna also gardens, cooks, writes about food and enjoys creating three-dimensional pieces with ceramics, glass, beads and paint.

We would like to acknowledge those individuals who, while their work with us is part-time and temporary, have shared a spirit and energy that is nothing short of full.

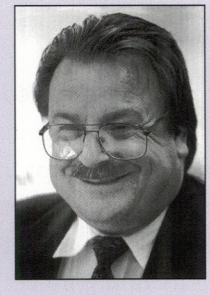
Timothy Roehl, *Events and Festival Assistant*
Ahmed Najm, *Box Office Associate*
Luke Darling, *Box Office Associate*

Festival Production Staff



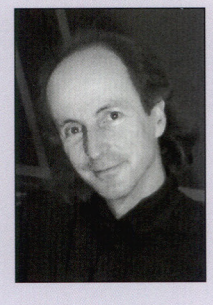
Erin Barlowe
Sound Engineer, Sunset Center Theater
Carmel

This is Erin's ninth year with the Festival. He has worked various aspects of technical theater on the Central Coast for over 15 years, including five years with the Monterey Institute of International Studies audio visual services department. Previous affiliations include live public access television based in Berkeley, CA and active membership in the East Bay Media Center.



Michael Becker
Stage Manager, Sunset Center Theater
Pebble Beach

German by birth, American by choice, Michael Becker arrived in the United States via Canada in 1960. The following year, he became involved with the Carmel Bach Festival while attending Carmel High, and he has been associated with the Festival for 39 years. He earned degrees in history and the humanities. During his college years and beyond, Michael hosted a weekly three-hour classical music program, drawing on his extensive record library (he started collecting classical music recordings at the age of 14) and his experience working at the Festival, attending concerts and becoming a serious listener. One of his life's goals was to become a discerning listener and "to get as close to the music and the musicians as possible." Michael presently teaches history and humanities in Salinas. He is passionate about introducing young people to classical music, sharing his love of music as a teacher and accompanying students to operas and symphony concerts in San Francisco and locally.



Carey Beebe
Harpsichord Technician
Sydney, Australia

Carey is perhaps the most traveled and best-known Australian harpsichord maker. After earning a degree in music and three performance diplomas, he became more interested in harpsichord construction and trained at the prominent American workshop of D. Jacques Way. In addition to his skills as a maker with over 50 instruments bearing his name, Carey has gained considerable expertise in the problems of maintaining early keyboard instruments under adverse conditions. As a result, his services are in constant demand worldwide, ranging from Goroka in the Highlands of Papua New Guinea to the dry cold of the Moscow winter, from Cape Town to Xi'an, from Perth to Puerto Rico and numerous ports between. This is his eleventh season tending the early keyboards in Carmel. He also runs www.hpschd.nu, the premier Internet harpsichord resource.

Production Staff Sponsorship: Michael Becker – **Donald and Victoria Slichter;** Carey Beebe – **Camille Kolles**

Melissa DeGiere
Assistant Stage Manager
Aptos

A graduate of London's Central School of Speech and Drama with a focus on Stage Management, Melissa worked as an electrician for 10 years in the West End before moving to California. She is a member of IATSE Local 611.

Douglas Mueller
Production Manager
Pacific Grove

Doug studied film at CSUMB where he earned his BA. Recently he was Production Designer on the feature film *The Truth is Always Complicated* and this winter he was proud to co-produce the feature film *Prairie Love.* Doug produces videos for the Carmel Bach Festival, Chamber Music Monterey Bay and his short films, both narrative and documentary, have been screened at film festivals across the county. His film *Four Corners* won second place at the 2008 Science Fiction Short Film Festival held at the Science Fiction Hall of Fame in Seattle. douglasmueller.net

Steve Retsky
Master Electrician, Carmel Mission Concert
Monterey

This is Steve's 18th season with the Bach Festival. He holds a BA from Temple University and a MA in Education from CSUMB. He has been Master Electrician at Monterey Peninsula College since 1989. Before that Steve was a freelance stagehand in Southern California where he worked in theater, movies, music videos, major amusement parks and held the position of Master Electrician at South Coast Repertory Theater. He has taught at The Western Stage and at the University of South Carolina. Steve has been a member of IATSE Local 611 since 2001.

Paul Rhodes
Cello, Librarian
Berkeley

Paul holds degrees from the University of Texas, Austin (MM) and Dominican College (BA). He spent the 1994-95 season with the San Antonio Symphony and as Principal Cellist of the Austin Symphony on their tour of France and Germany. He has served as Principal Cellist of the Austin Lyric Opera, Orchestra of Santa Fe, and Fresno Philharmonic. Additionally, he has worked with New Century Chamber Orchestra, Sacramento Symphony, San Jose Symphony, Earplay, and the Santa Cruz Baroque Festival. Paul is Assistant Principal Cello of the Sacramento Philharmonic and is a member of the Oakland-East Bay Symphony.

Festival Stage Crew

Corey Bell
Stage Crew
Salinas

Julie Hagar
Stage Crew
Santa Cruz

Julian Carson
Stage Crew
Monterey

Trish Hatfield-Carson
Stage Crew, Carmel Mission
Carmel

Patrick Fitzsimmons
Stage Crew
Santa Cruz

Disa Lindquist
Stage Crew
Santa Cruz

House Managers

Bob Mulford, *House Manager, Carmel Mission*
Cathy Gable, *House Manager, All Saints & Church of the Wayfarer*
Richard & Sheila Crowell, *House Manager, Church in the Forest*
Lynette Graves, *House Manager, Sunset Theater*
Ellen McGrath, *House Manager, Adams Master Class*
Brad Niebling, *Supertitle Reader*

Production Staff Sponsorship: Douglas Mueller – **Mary Kay Crockett;** Steve Retsky – **Mary Kay Crockett;** Paul Rhodes – **Don and Carol Hilburn**

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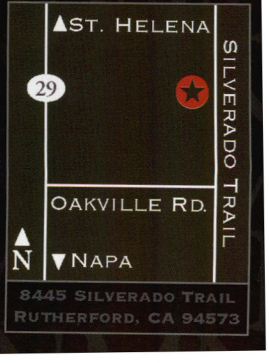

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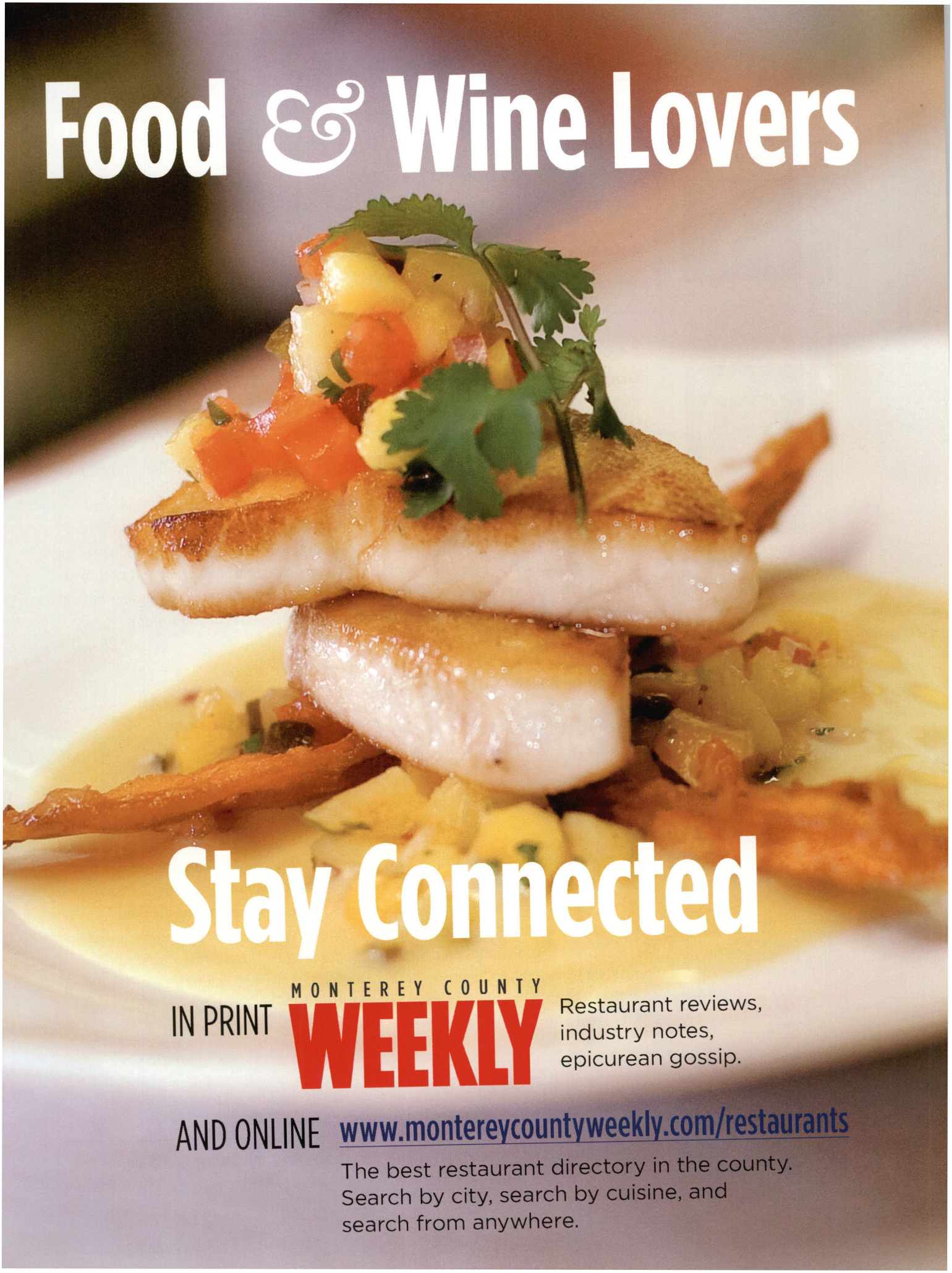
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Festival Soloists

Andrew Arthur

Harpsichord, Organ Soloist & Director for Thursday Main Concert
Cambridge, United Kingdom

SOLOIST: The Four Seasons of Vivaldi (Thursday Main Concert)
Solo Organ Recital (Monday Recital)

SOLO EMSEMBLE: Bach *Christmas Oratorio* (Sunday Main Concert),
Twilight on the Thames (July 29)

(See Festival Artistic Leadership)

Ginger Kroft Barnetson

Principal Clarinet
Sunnyvale, California

SOLOIST: Mozart *Quintet for Clarinet and Strings* (Twilight on the Danube – July 22)

Ginger holds degrees from the San Francisco Conservatory of Music (MM) and Northwestern University (BM). She is a member of the Sacramento Philharmonic, Oakland East Bay Symphony, Monterey Symphony Orchestra, Fresno Philharmonic, and Santa Cruz Symphony. Ginger is a Vandoren International Artist and performs on M13-lyre mouthpieces and traditional reeds. Currently a faculty member at Santa Clara University, she maintains a pre-college studio — Clarinetstudio.org.

Wolfgang Basch

Principal Trumpet
Frankfurt, Germany

SOLOIST: Acoustic Alchemy (Twilight at the Mission – July 28)

SOLO ENSEMBLE: Bach *Christmas Oratorio* (Sunday Main Concert),
Mission Magnificence (Wednesday Main Concert)

This is Wolfgang's twenty-fourth season in Carmel. He has been Principal Trumpet of the Frankfurt Opera since 1976 and a soloist in concerts worldwide. He has appeared with the Israel Chamber Orchestra, Jerusalem Symphony, Orpheus Chamber Orchestra, Bamberg Symphony, New World Symphony and Berlin Radio Symphony. He is also affiliated with Stuttgart Chamber Orchestra, Orchestra Sinfonica Milano and Chamber Orchestra of St. Petersburg Philharmonic. Wolfgang has many trumpet concerto and chamber music CDs on RCA, Decca, Koch, and BMG labels.

Musician Sponsorship: Andrew Arthur – **Bill Lokke, Anonymous;** Ginger Kroft Barnetson – **Gary and Carolyn Bjorklund, Sam and Hope Hale, Sue McCloud;** Wolfgang Basch – **Jean L. Brenner;** Alan Bennett – **Jean L. Brenner;** David Breitman – **David and Julie Nee**

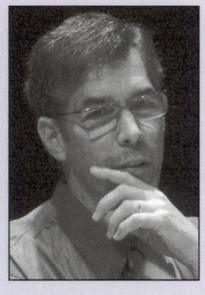
Alan Bennett

Tenor

Bloomington, Indiana

SOLOIST: *The Creation* (Friday Main Concert); Bach *Christmas Oratorio* (Sunday Main Concert), Aha! Haydn (Tuesday Main Concert), The London Pleasure Garden (Monday Recital), Soulful Cantatas (Tuesday Recital)

Tenth season in Carmel. Alan has performed extensively throughout the U.S., Canada, Europe, Central and South America, and Asia, singing with prominent festivals and orchestras, as well as in recitals and opera. He has appeared with numerous symphony orchestras throughout North America including the Atlanta Symphony, Cleveland Orchestra, the Pittsburgh Symphony, Seattle Symphony, National Philharmonic, Colorado Symphony, Calgary Philharmonic, St. Paul Chamber Orchestra, Honolulu Symphony and others, as well as with period instrument ensembles including the Philharmonia Baroque Orchestra, the Handel & Haydn Society, Tafelmusik, Apollo's Fire and Les Violons du Roy. He is a frequent guest at music festivals and, in addition to the Carmel Bach Festival, has appeared at the Tanglewood Festival, Oregon Bach Festival, Bethlehem Bach Festival, Baldwin Wallace Bach Festival, Boulder Bach Festival, the Caramoor Festival, the Grand Tetons Music Festival, the Augsburg Mozart Festival and many others. He has collaborated with some of the world's most prominent conductors including Sir David Willcocks, Christopher Hogwood, Helmuth Rilling, Nicholas McGegan, Bernard Labadie, the late Robert Shaw and of course, Bruno Weil. He is a member of the voice faculty of the Indiana University Jacobs School of Music in Bloomington where he lives with his lovely wife and three wonderful children.



David Breitman

Fortepiano, Piano

Oberlin, Ohio

SOLOIST: Beethoven *Piano Concerto No. 4* (Saturday Main Concert), Aha! Haydn (Tuesday Main Concert), Love, Valor and Compassion (Wednesday Recital), Heroic Beethoven (Thursday Recital)

David Breitman is equally at home with the fortepiano and the modern piano, and his growing discography reflects that versatility. His most recent recording project was of a major new song cycle by the Cuban-American composer Jorge Martin with Sanford Sylvan. Additional collaborations with Sylvan include recordings of Schubert's *Die schöne Müllerin* (using a replica of a Graf fortepiano), Beloved that Pilgrimage (three 20th century song cycles), and an all-Fauré program. In a collaboration of a different sort, Breitman is one of seven fortepianists who share a complete Beethoven piano sonata cycle. The team has presented the series in New York City, Florence, and Palermo, and the 10-CD set on CLAVES has been extraordinarily well-received.

This past season has included chamber music in Edinburgh (Scotland), giving masterclasses in Freiburg (Germany), and performing the Beethoven *Fourth Piano Concerto* in Tuscaloosa (Alabama).

Roger Cole

Principal Oboe

Vancouver, BC Canada

SOLOIST: Oboe Obbligatos in *The Creation* (Friday Main Concert), Bach *Christmas Oratorio* (Sunday Main Concert); Soulful Cantatas (Tuesday Recital); Oboe Espressivo (Candlelight Recital – July 26)

Roger studied at Yale University and the Juilliard School. He is Principal Oboe of the Vancouver Symphony and is also Music Director and Senior Orchestra Conductor of the Vancouver Youth Symphony Orchestra. Past festivals include Aspen, Tanglewood, Marlboro, Seattle, Victoria and Vancouver. He is on the faculties of the University of British Columbia and the Vancouver Academy of Music. Roger performs regularly in solo and chamber music recitals and as soloist with the Vancouver Orchestra. He has a CD entitled *The Expressive Oboe* on the CBC label.

Kendra Colton

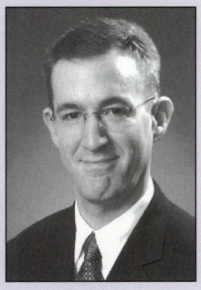
Soprano

Roslindale, Massachusetts

SOLOIST: *The Creation* (Friday Main Concert), *Psalm 42* and Bach *Christmas Oratorio* (Sunday Main Concert), Aha! Haydn (Tuesday Main Concert), Soulful Cantatas (Tuesday Recital)

Kendra has appeared as soloist with major orchestras, ensembles and festivals including the Boston Symphony, Los Angeles Philharmonic, Cleveland Orchestra, San Francisco Symphony, Minnesota Orchestra, Pittsburgh Symphony, Indianapolis Symphony, Houston Symphony, the National Symphony (Kennedy Center), the Handel & Haydn Society, Washington Bach Consort and Music of the Baroque. She has appeared at the Tanglewood, Banff, Ravinia, Casals, Santa Fe Chamber Music and Bethlehem Bach Festivals. Her operatic credits include Boston Lyric Opera, Boston Early Music Festival, and International Handel Festival in Göttingen, as well as performances encompassing four centuries of music in numerous productions for Milwaukee's Skylight Opera. A proponent of new music as well, Kendra has been actively engaged in commissioning new works and reviving seldom-heard repertoire from the past fifty years. Her solo CDs include *Le Charme,* a collection of French songs, and *He Brought Me Roses,* twenty-five lieder by Joseph Marx. She has also recorded the *St. John Passion* and Cantata BWV 133 for Koch International Records with Emmanuel Music, where she performs regularly in recitals, oratorios and in their weekly cantata series. Kendra teaches at Oberlin College.

Musician Sponsorship: Roger Cole – **Dave and Judi Zaches;** Kendra Colton – **Jean L. Brenner**

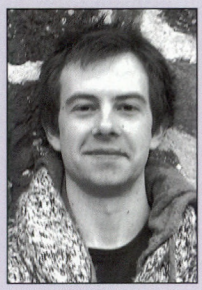


Scott Dettra

Adams Master Class Music Director, Organ, Harpsichord, Piano
Washington D.C.

SOLOIST: Acoustic Alchemy (Twilight at the Mission – July 28), Adams Master Classes (July 13, 16, 20, 23, 27, 30), Twilight at the Cathedral (July 30), Adams Master Class Showcase (August 1)

(See Festival Artistic Leadership)



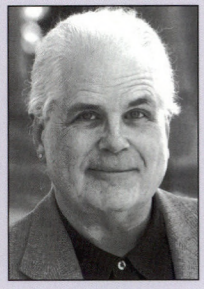
Evan Few

Violin
Amsterdam, The Netherlands

SOLOIST: Vivaldi *La Primavera* (Spring) (Thursday Main Concert)

SOLO ENSEMBLE: Songs of Love and War (Tuesday Foyer Recital), Soulful Cantatas (Tuesday Recital)

Violin studies with Marilyn McDonald at Oberlin Conservatory (BM, MM). Graduate quartet studies at Rice University and post-graduate work at the Royal Conservatoire in The Hague. Evan has played extensively with Apollo's Fire, and also performs with New Trinity Baroque in Atlanta. In Europe he plays with Collegium ad Mosam and Concerto d'Amsterdam (The Netherlands), Harmonie Universelle and Ensemble 1700 (Germany), Anima Eterna (Belgium), and the Wallfisch Band (UK). Evan also helped to establish the trio Au Courant, and plays chamber music in many other settings as often as he can.



David Gordon

Adams Master Class Director and Dramaturge
Carmel, California

SOLOIST: Narrator – Aha! Haydn (Tuesday Main Concert); Adams Master Classes (July 13, 16, 20, 23, 27, 30), Lectures; Host – Young Musician Showcase (July 25); Adams Master Class Showcase (August 1)

(See Festival Artistic Leadership)

Musician Sponsorship: Scott Dettra – **Dr. Ise Kalsi;** Evan Few – **Arnold and Dianne Gazarian, Bob and Leslie Mulford;** David Gordon – **Betsy and Robert Sullivan**

Edwin Huizinga

Violin

Toronto, Ontario, Canada

SOLOIST: Vivaldi *L'Inverno* (Winter) (Thursday Main Concert)

SOLO ENSEMBLE: Purcell and His World (Friday Morning Recital), Adams Master Class Showcase (August 1)

San Francisco Conservatory of Music (MM); Oberlin Conservatory of Music (BM). Edwin is currently living in Toronto where he is busy as a founding member of the The Silver Line Piano Trio. In 2009 he has also performed in Europe with the Wallfisch Band in France, as well as an engagement with the Conservatory of Amsterdam to participate in a baroque orchestra project with Lucy van Dael. In 2010, Edwin will be on tour throughout California with his baroque ensemble, Passamezzo Moderno, and will perform with Tafelmusic, the Aradia Ensemble, and various orchestras throughout Canada and the United States. He has also been invited to teach and perform in Panama at a national music festival in January 2010, where he will be working with the director of the Simon Bolivar Orchestra. In Toronto Edwin is establishing a chapter of Classical Revolution — an organization where musicians get together and perform in bars and cafes for any audiences that come along. He can also be found performing with rock bands, recording commercial music, and improvising with the Mars Volta.

Jolaine Kerley

Soprano

Edmonton, Alberta, Canada

SOLOIST: Bach *Magnificat – Quia respexit* (Wednesday Main Concert)
Acoustic Alchemy (Twilight at the Mission – July 28)

Jolaine presently holds the position of Adjunct Instructor at the University of Alberta, where she received her BM and MM degrees. She also received a Masters of Music degree from Indiana University. Her 2009 career highlights include solos in Zelenka's *Magnificat,* Handel's *Messiah,* Monteverdi's *Orfeo,* Haydn's *The Creation,* Mozart's *Exsultate Jubilate* and Bach's Cantata BWV 140, *Wachet auf.*

Musician Sponsorship: Edwin Huizinga – **Mary and Gerald Bock, Arnold and Dianne Gazarian, Bob and Leslie Mulford, Donald and Victoria Slichter;** Jolaine Kerley – **Diane and John Young**

Emlyn Ngai

Associate Concertmaster
Hartford, Connecticut

SOLOIST: Vivaldi *L'Autunno* (Autumn) (Thursday Main Concert)
Obsessed with Bach (Candlelight Recital – July 19)

SOLO ENSEMBLE: Bach *Christmas Oratorio* (Sunday Main Concert)
Viennese Matinee Concertante (Saturday Morning Recital)
Twilight on the Danube (July 22)

Emlyn holds degrees from McGill University, Oberlin College Conservatory, and the University of Hartford Hartt School of Music. He is the violinist in the Adaskin String Trio and Concertmaster for Tempesta di Mare. In 2009 he appeared with Tempesta di Mare at Berliner Sing-Akademie and the International Händel-Festpiele Göttingen. He has recorded on Centaur, Chandos, MSR Classics, Musica Omnia and New World Records labels. Emlyn is a faculty member of Amherst Early Music, Madison Early Music Festival and the Oberlin Baroque Performance Institute. He currently teaches violin, chamber music and performance practice at the Hartt School where he also co-directs the Hartt School Collegium Musicum.

Robin Carlson Peery

Principal Flute
Seattle, Washington

SOLOIST: Mozart *Concerto for Flute,* K. 313 (Saturday Morning Recital)
Mozart *Quartet for Flute and Strings,* K. 581 (Twilight on the Danube – July 22)

SOLO ENSEMBLE: Bach *Christmas Oratorio* (Sunday Main Concert)
Mission Magnificence (Wednesday Main Concert)

In addition to Robin's frequent performances with the Seattle Symphony and the Seattle Opera, she records regularly with several ensembles for movies and television. She earned her Bachelor and Master degrees in Music from The Juilliard School, and is a past member of the Memphis Symphony Orchestra. Throughout her career, Robin has been a featured soloist with the Memphis Symphony, Evansville Philharmonic and Philharmonia Northwest. Recently, she performed as Principal Flute for Seattle Opera's production of *Aida* and the International Wagner Competition. This is Robin's sixteenth year with the Festival.

Musician Sponsorship: Emlyn Ngai – **Frances Lozano;** Robin Carlson Peery – **Jean L. Brenner, Jeptha and Elizabeth Wade**

Sally-Anne Russell
Mezzo-Soprano
Adelaide, Australia

SOLOIST: Bach *Christmas Oratorio* (Sunday Main Concert)
Twilight at the Cathedral (July 30)

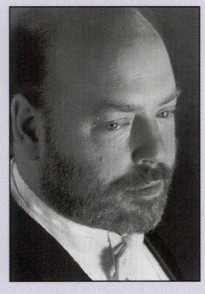
One of Australia's most versatile and dynamic artists, Sally-Anne is a principal mezzo-soprano with Opera Australia. She is frequently engaged by the Symphony Australia Orchestras and also appears as a recitalist and recording artist. She has sung in ten countries and has over forty operatic roles to her credit.

Operatic roles include Isabella – *L'Italiana in Algeri,* Angelina – *La Cenerentola,* Rosina – *Il Barbiere di Siviglia,* Jo – *Little Women* (Australian Premiere), Cherubino – *Le Nozze di Figaro* (Green Room Award Nomination), 2nd/3rd Ladies – *Die Zauberflote,* Dorabella – *Cosi fan tutte,* Bradamante – *Alcina,* Sesto – *Giulio Cesare,* Amastris – *Xerses,* Juno/Ino – *Semele,* Lucienne – *Die Tote Stadt,* Mistress Quickly – *Falstaff,* Suzuki – *Madama Butterfly,* Dido – *Dido & Aeneas,* Stephano – *Romeo & Juliet,* Mallika – *Lakme* and Hansel – *Hansel and Gretel.*

Sally-Anne's DVDs/CDs include *Enchanting,* a solo disc of operatic arias; Pergolesi's *Stabat Mater* (2005 Listeners Choice ARIA Award); *Bach Arias and Duets* (ARIA Nominated); *Top 100 ABC Concert Gala; Opera Australia's Golden Jubilee* DVD; *Swoon* DVD; *Opera Australia 50th Anniversary* DVD (all ABC Classics); Prokofiev's *Love for Three Oranges* (CHANDOS); and *The No. 1 Classical Album 2007* (DECCA).

For the 2008/09 seasons, appearances include Suzuki in *Madama Butterfly* for Opera Australia, Nicklausse and the Muse in *Tales of Hoffmann* for State Opera of South Australia, Judith in *Judith Triumphans,* Dido in *Dido and Aneas,* concerts with Musica Viva, Australian String Quartet, Melbourne, West Australian and Adelaide Symphonies, Tobin Stoke's World Premiere of *Nootka* and Bacalov's *Misa Tango in Canada.* This is Sally-Anne's eighth season with the Festival as resident mezzo-soprano soloist.

Musician Sponsorship: Sally-Anne Russell – **Kenneth and Constance Hess, George and Martha Ann McGonigle, Emile Norman, Jeptha and Elizabeth Wade;** Sanford Sylvan – **Mr. and Mrs. Kent Evans;** Yuko Tanaka – **James Seff and Margene Fudenna, Harold and Jane Ulrich**

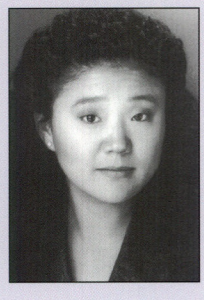


Sanford Sylvan

Baritone
Montreal, Quebec, Canada

SOLOIST: *The Creation* (Friday Main Concert), Bach *Christmas Oratorio* (Sunday Main Concert), Aha! Haydn (Tuesday Main Concert), Love, Valor and Compassion (Wednesday Recital)

Sanford Sylvan has performed with most of the leading orchestras of the world collaborating with such conductors as Pierre Boulez, Herbert Blohmstedt, Christoph von Dohnanyi, Christopher Hogwood, James Levine, Roger Norrington, Simon Rattle and Esa-Pekka Salonen. In opera, he has worked with many directors including Peter Sellars, Robert Wilson, Sir Peter Hall, John Copley, Tim Alberry and Deborah Warner in theaters such as Glyndebourne, New York City Opera, San Francisco Opera and La Monnaie in Brussels. His portrayals of Figaro in *Le Nozze di Figaro* and Alfonso in *Cosi fan Tutte* have been seen on PBS' *Great Performances* and are recorded on DVD for Decca, as is his performance of the title role in *The Death of Klinghoffer* by John Adams. He won a Grammy and an Emmy for his portrayal of the role of Chou-En Lai in John Adams' opera *Nixon in China.* With pianist David Breitman he has performed numerous recitals worldwide and two of their three recordings for the Nonesuch label (Schubert, Fauré,and Barber) have been nominated for a Grammy in the category of Best Classical Vocal Performance. Sanford Sylvan was nominated again this year in that same category for his performance of *Wilde: A Symphony by Charles Fussell* and is on the voice faculty of McGill University in Montreal.



Yuko Tanaka

Harpsichord, Fortepiano, Organ and Continuo
Oakland, California

SOLOIST: The London Pleasure Garden (Monday Recital)

SOLO ENSEMBLE: Soulful Cantatas (Tuesday Recital)
Oboe Espressivo (Candlelight Recital – July 26)

Yuko, a native of Tokyo, Japan, is active as harpsichord soloist, ensemble performer and educator. She performs with numerous ensembles including Musica Pacifica, Music of the Spheres, Philharmonia Baroque Chamber Players, Moscow Chamber Orchestra, and American Bach Soloists. She has appeared with the San Francisco Symphony and the San Francisco Ballet Orchestra. She maintains a private studio, conducts master classes, and appears as guest lecturer at various universities. Recent engagements include performances at the Frick Collection (New York City), Tage Alter Musik Regensburg (Germany) and the Istanbul International Music Festival, as well as performances on National Public Radio and the Canadian Broadcasting Corporation transmissions. Yuko has studied with Margaret Fabrizio at Stanford, Gustav Leonhardt in Amsterdam, the Netherlands, and Ketil Haugsand in Oslo, Norway. She performs on a Taskin harpsichord built in 1987 by Kevin Fryer, a Vaundry harpsichord built by Kevin Fryer in 1992, and a copy of a Stein Fortepiano, rebuilt by Janine Johnson and John Phillips. She has recorded for Koch International and Delos International.

Sumner Thompson

Baritone
Roslindale, Massachusetts

SOLOIST: Soulful Cantatas (Tuesday Recital)

SOLO ENSEMBLE: Mendelssohn *Psalm 42* (Sunday Main Concert)
Purcell and His World (Friday Morning Recital)

Sumner is a member of Les Voix Baroque, and has performed with Mercury Baroque, Apollo's Fire, Handel and Haydn Society, Boston Baroque, the Orpheus Chamber Orchestra, and Taflemusik. He holds degrees from Indiana University (MM) and Emory University (BA). He recently performed the *St. Matthew Passion* with Tafelmusik and participated in a tour of the same piece to Japan with Joshua Rifkin and the Cambridge Concentus. Upcoming events include *Messiah* and *Israel in Egypt* with Tafelmusik, Christmas Cantatas of JS Bach in Vancouver, and a tour of Monteverdi's *Vespers* with Boston Baroque.

Elizabeth Wallfisch

Concertmaster, Director of the Monday Main Concert
London, United Kingdom

SOLOIST: The Five Seasons of Bach (Monday Main Concert)
Aha! Haydn (Tuesday Main Concert)
Bach *Christmas Oratorio* (Sunday Main Concert)
Heroic Beethoven (Thursday Recital), Twilight on the Thames (July 29)

(See Festival Artistic Leadership)

Allen Whear

Principal Cello, Recital Series Director, Program Notes Author and Editor
New York, New York

SOLOIST: Aha! Haydn (Tuesday Main Concert)

SOLO ENSEMBLE: Bach *Christmas Oratorio* (Sunday Main Concert)
Bach *Brandenburg Concerto No. 3* and Mendelssohn *Octet for Strings* (Monday Main Concert), Passing the Mantle (Friday Recital)

(See Festival Artistic Leadership)

Musician Sponsorship: Sumner Thompson – **Frank and Denise Quattrone;** Elizabeth Wallfisch – **Frank and Denise Quattrone;** Allen Whear – **Shirley and Lee Rosen**

Gabrielle Wunsch

Violin

Den Haag, The Netherlands

SOLOIST: Vivaldi *L'Estate* (Summer) (Thursday Main Concert)

SOLO ENSEMBLE: Purcell and His World (Friday Morning Recital);

Eastman School of Music; SUNY Stony Brook (MM); Baroque studies at Escola Superior de Musica de Catalunya; Amsterdam Conservatory; and the Royal Conservatory in Den Haag (BM). Gabrielle is Principal Violinist of the New Dutch Academy and a member of its chamber soloists, as well as performing with Musica ad Rhenum, Holland Baroque Society, Collegium Musicum, the Wallfisch Band, and the Göttingen Internationale Händel-festspiele. This past year she performed *Summer* and *Autumn* of the Vivaldi *Four Seasons* at the Cum Laude Festival in Leiden. She has played in festivals in North America, Europe and Asia, including the Pacific Music Festival where she was concertmaster under Charles Dutoit. Ms. Wunsch's baroque violin is a 1764 Lorenzo Carcassi, and her modern violin is a 1998 Mark Hollinger.

Musician Sponsorship: Gabrielle Wunsch – **Sharon and Stan Meresman, Betsey and Stephen Pearson**

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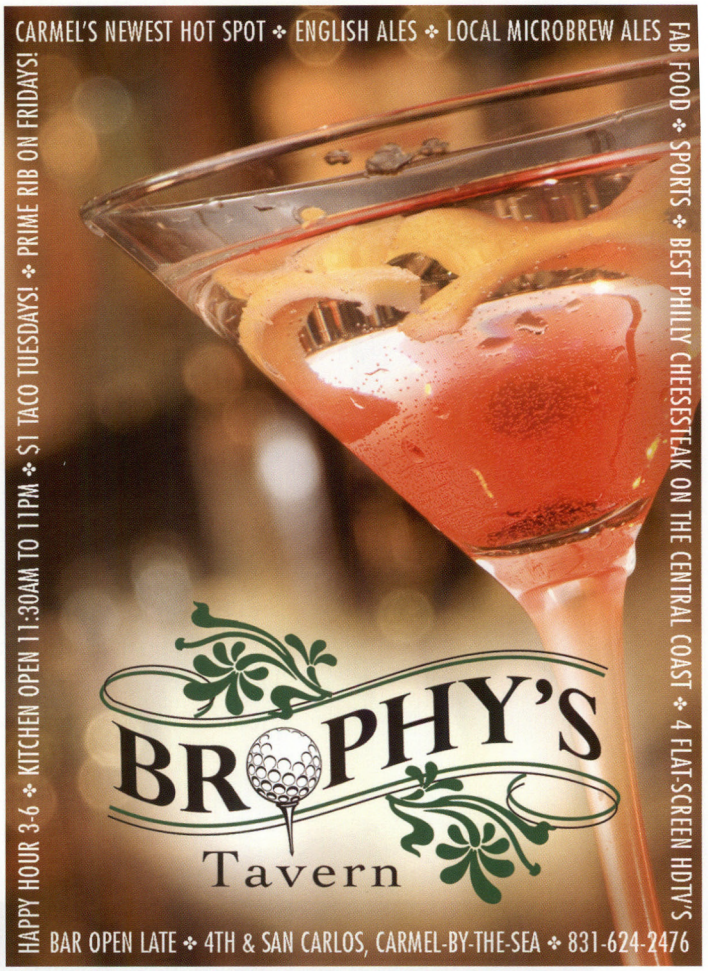

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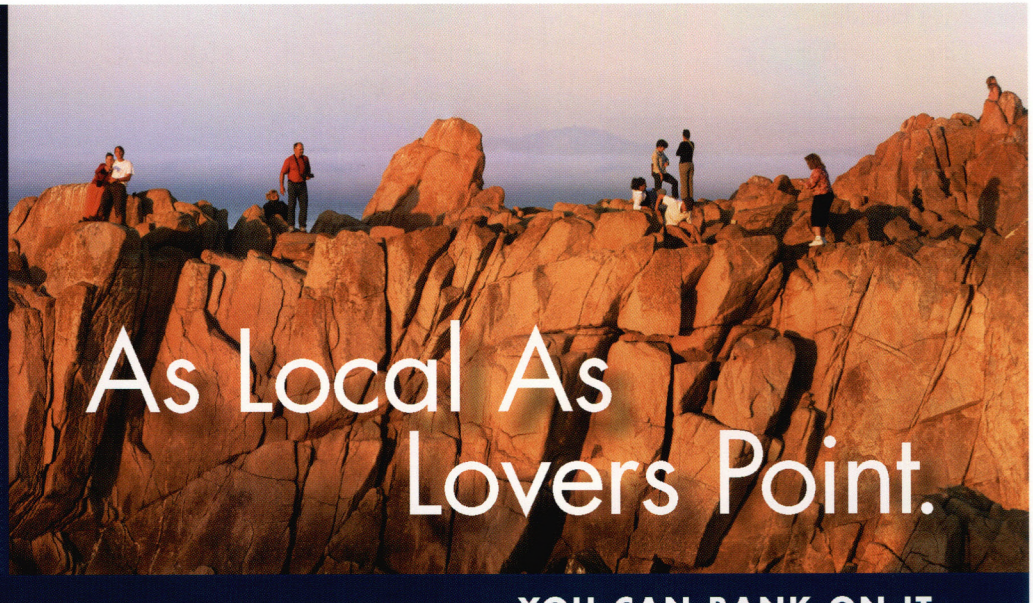

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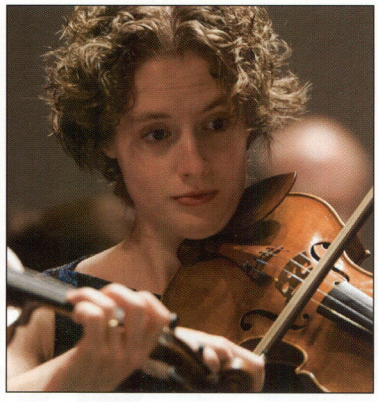
Festival Orchestra

Violin
Elizabeth Wallfisch, *Concertmaster*
Emlyn Ngai, *Associate Concertmaster*
Cynthia Roberts, *Principal Second Violin*
Rachel Evans, *Associate Principal Second Violin*
Patricia Ahern
Carolyn Canfield Cole
Evan Few
Elizabeth Stoppels Girko
Marika Holmqvist
Edwin Huizinga
Johanna Novom
Amelia Roosevelt
Joseph Tan
Gabrielle Wunsch
Alicia Yang
Cristina Zacharias

Viola
Patrick G. Jordan, *Principal*
Karina Fox, *Associate Principal*
Sarah Darling
Meg Eldridge
Nancy Lochner



Cello
Allen Whear, *Principal*
William Skeen, *Associate Principal*
Margaret Jordan-Gay
Paul Rhodes
Timothy Roberts

Double Bass
Jordan Frazier, *Principal*
Bruce Moyer
Derek Weller

Harpsichord, Fortepiano and Organ
Andrew Arthur, *Principal*
Holly Chatham
Scott Dettra
Yuko Tanaka

Theorbo/Archlute
Daniel Swenberg

Flute
Robin Carlson Peery, *Principal*
Dawn Loree Walker
Teresa Orozco-Petersen

Oboe
Roger Cole, *Principal*
Neil Tatman, *Associate Principal*
Ellen Sherman
Laura Reynolds

Clarinet
Ginger Kroft Barnetson, *Principal*
Erin Finkelstein

Bassoon
Dominic Teresi, *Principal*
Britt Hebert

Contrabassoon
David Granger

Horn
Christopher Cooper, *Principal*
Loren Tayerle
Meredith Brown

Trumpet
Wolfgang Basch, *Principal*
Susan Enger
Leonard Ott

Trombone
Bruce Chrisp, *Principal*
Suzanne Mudge
Wayne J. Solomon

Timpani
Kevin Neuhoff

Harp
Dan Levitan

Festival Chorale

Soprano
Michèle Eaton
Colleen Hughes*
Linda Lee Jones
Jolaine Kerley
Rebecca Mariman
Clara Rottsolk
Angelique Zuluaga

Mezzo-Soprano
Kathleen Flynn
Alyson Harvey
Elizabeth Johnson Knight
Alice Kirwan Murray
Abigail Nims*
Patricia Thompson

Countertenor
Jay White

Tenor
Derek Chester*
Timothy Hodges
Vincent Metallo
Stephen Sands
Timothy Shantz
David Vanderwal
Steven Caldicott Wilson

Baritone
Scott Dispensa*
Charles Wesley Evans
Jeffrey Fields
Matthew Knickman
Tim Krol
Paul Speiser
Sumner Thompson

**Adams Vocal Master Class Fellow*

Festival Chorus

Soprano
Ida Barber
Cathryn Blake
Elaine DeMarco
Marilyn Maxner
Ann McCown
Wendy Moorty
Leslie Mulford
Ann Pettit
Sandy Pratt
Dottie Roberson

Alto
Barbara Bown
Elaine Cecile
Phyllis Edwards
Eve Forrest
Lupita Harrison
Astrid Holberg
Madeline Littlefield
Mary Clare Martin
Andrea Matters
Susan Mehra
Nancy Miccoli
Kellie Morgantini
Linda Odgers
Jenny Paduan
Heidi Van der Veer
Jean Widaman
Peg Wittrock

Rehearsal Accompanist
Pauline Troia

Tenor
Thomas Barber
Mary Forbord
Patrick Lynch
Robert Ramon
Mark Stevens
David Wittrock

Baritone/Bass
Jack Arnold
Bob Bogardus
Anthony Cary
Jeff DeMarco
William Gee
Dale Harrison
Vinz Koller
Frank Raab
Michael Russell
Richard Sheere
Larry Smith

Youth Chorus

Soprano
Naomi Catterlin
Ariel Dooner
Amanda Fridley
Chayo Fuentes
Samantha Harrison
Ashley Johnson
Kassie McIntyre
Summer Rayle-Striler

Alto
Lauren Anerson
Emily Barnthouse
Ann Carrothers
Katie Gentry
Tanya Harris
Rachel Lowery
Erika Paredes

Tenor
Mario Avina
Justin Huang
Quervin Ortega
Jorge Torrez

Baritone
Justin Gaudoin
Gabe LaCasse
James Lesui
Juan Mendoza
Adam Skerritt
DJ Taylor
Joshua Weishaar

Rehearsal Accompanist
Pauline Troia

Young Musicians

Violin
Charlotte Chuen
Kevin Dong
Willie Dong
Kayla Ettinger
Johnny Lim
Minju Lim
Peter Mellinger
Hannah Rider
Deonte Towner
Joy Yamaguchi

Piano
Annabel Chen
Tyler Hayford
Gabrielle Micheletti
Patrick Murphy

Cello
Arianne Ferare
Ashley Ng

Flute
Sangeun Elizabeth Sim
Hayoung Youn

Clarinet
Perry Choi

Voice
Christina Meeks

Accompanists
Susan Bass
Ayla Ettinger
Christopher Kroeze
I Hsin Lowe
Marilyn Markham
Gabrielle Micheletti

Festival Orchestra

Violin

Elizabeth Wallfisch
Concertmaster, Director of the Monday Main Concert
London, United Kingdom
See Artistic Leadership

Emlyn Ngai
Associate Concertmaster
Hartford, Connecticut
See Festival Soloists

Cynthia Roberts
Principal Second Violin
New York, New York

SOLO ENSEMBLE:
Mendelssohn Octet for Strings (Monday Main Concert); Passing the Mantle (Friday Recital)

Cynthia Roberts is one of America's leading baroque violinists, serving as Concertmaster of the New York Collegium, Apollo's Fire and Concert Royal, as well as appearing as soloist and recitalist throughout the United States, Europe and Asia. She recently performed as Concertmaster of Les Arts Florissants with William Christie. She has appeared regularly with Tafelmusik, Philharmonia Baroque Orchestra and the American Bach Soloists and has performed with the London Classical Players, Taverner Players and the Smithsonian Chamber Players.

Cynthia was recently appointed to the faculty of the Juilliard School. She also serves on the faculties of the University of North Texas and the Oberlin Baroque Performance Institute and has directed master classes at Cornell and Rutgers Universities and in France.

Cynthia debuted with Chicago's Grant Park Symphony at the age of twelve, performing the Mendelssohn *Violin Concerto,* and subsequently appeared as soloist with the Boston Pops. Her recording credits include Sony Classical, Analekta, BMG/Deutsche Harmonia Mundi, and Eclectra labels, and she has produced television specials about the violin for WCVB Boston. She was featured as soloist and concertmaster on the soundtrack of the Touchstone Pictures film *Casanova.*

Rachel Evans
Associate Principal Second Violin
Beacon, New York

SOLO ENSEMBLE:
Bach Brandenburg Concerto No. 3 (Monday Main Concert); Twilight on the Thames (July 29)

Juilliard (MM), (BM). Rachel is active as principal, chamber player and soloist on both violin and viola. Her affiliations include Apollo's Fire, Concert Royal, New York Collegium, Dryden Ensemble, Pegasus Ensemble and the Berkshire Bach Festival. Rachel has numerous recordings with Apollo's Fire, Continuum, Charles Ives and more.

Patricia Ahern
Toronto, Ontario, Canada

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert); Passing the Mantle (Friday Recital)

Patricia holds degrees from Northwestern University (BM & BA), Indiana University (MM) and has completed studies at Schola Cantorum Basiliensis in Basel, Switzerland. She has taught baroque violin at the Freiburg Conservatory in Germany, Oberlin's Baroque Performance Institute and Tafelmusik's Baroque Summer Institute. She has performed with Milwaukee Baroque, Ars Antigua, Kingsbury Ensemble, Newberry Consort, Musica Pacifica and at the Bloomington Early Music Festival. With Duo Marini she released the CD *La Desperata,* which was featured on NPR's Harmonia. She is currently a member of Tafelmusik and participated in their 2009 tour throughout the United States, Canada, Europe and Mexico.

Carolyn Canfield Cole
Vancouver, BC, Canada

SOLO ENSEMBLE:
Mendelssohn Octet for Strings (Monday Main Concert); Twilight on the Danube (July 22); Oboe Espressivo (Candlelight Recital – July 26) Acoustic Alchemy (July 28)

Carolyn graduated from the University of Washington, Seattle (BM) and studied as a Fulbright scholar with Russian pedagogue Max Rostal in Cologne, Germany. Recently retired from her 25-year tenure with the Vancouver Symphony Orchestra, she is now concertmaster of Sinfonia, Orchestra of the North Shore and sits on the Board of Directors. She is also a member of the Vancouver Opera Orchestra and The Virginal and the Violin Baroque Duo. Carolyn is an educator and adjudicates regularly for festivals and competitions. She teaches privately and coaches many local string groups, including Vancouver Youth Symphony strings. Carolyn currently plays a Neuner and Hornsteiner violin and a 1759 Matthias Albani violin.

Musician Sponsorship: Elizabeth Wallfisch – **Frank and Denise Quattrone;** Emlyn Ngai – **Frances Lozano;** Cynthia Roberts – **Susan Watts DuCoeur, Shirley and Lee Rosen;** Rachel Evans – **Don and Carol Hilburn;** Patricia Ahern – **Stan and Gail Dryden;** Carolyn Canfield Cole – **John and Mary Castagna**

Evan Few
Amsterdam, The Netherlands

See Festival Soloists

Elizabeth Stoppels Girko
San Antonio, Texas

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert); Soulful Cantatas (Tuesday Recital); Acoustic Alchemy (July 28)

Eastman School of Music (MM); Oberlin Conservatory (BM). Presently Beth performs with the San Antonio Symphony, the San Antonio Opera, and the Austin Symphony. Her past affiliations include Associate Principal Second Violin with the Jacksonville Symphony and Principal Second Violin with the Virginia Symphony and Opera. She is an active teacher of violin and an adjunct faculty member of San Antonio College and Our Lady of the Lake University.

Marika Holmqvist
New York, New York

SOLO ENSEMBLE:
Bach Brandenburg No. 3 (Monday Main Concert);
Oboe Espressivo (Candlelight Recital – July 26)

The Royal Conservatory, Department of Early Music and Performance Practice, Den Hague, The Netherlands (BM, MM and Master of Baroque Violin Pedagogy). Marika, a native of Finland, served as Concertmaster for Concerto d'Amsterdam and Baroque Opera Amsterdam. She is presently Concertmaster and Co-Artistic Director of Cambridge Concentus (MA), Concertmaster of Philadelphia Bach Festival, and Co-Concertmaster of L'Academie in Boston. This past year she has also served as Concertmaster for Early Music Foundation New York, and Sinfonia New York. Recently Marika has taught baroque string playing techniques at Rutgers University, and can be heard on several CD labels, including Naxos, Ex Cathedra, and Brilliant Classics.

Edwin Huizinga
Toronto, Canada

See Festival Soloists

Johanna Novom
New Haven, Connecticut

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert)

Johanna holds a masters degree in Historical Performance from Oberlin Conservatory, where she studied both modern and baroque violin with Marilyn McDonald. Associate Concertmaster of Apollo's Fire in Cleveland, Johanna also performs with the Dallas Bach Society and NYS Baroque, and will be a concerto soloist with the American Bach Soloists this year as a recent first prize winner of the ABS Young Artists competition.

Amelia Roosevelt
Brooklyn, New York

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert)

SUNY Stony Brook (DMA); Manhattan School of Music (MM); Sweelinck Conservatory, Amsterdam; Swarthmore College (BA). Amelia is a founding member of Repast Baroque Ensemble and also performs with the Clarion Music Society, the Grand Tour Orchestra and with many East Coast-based groups. Her past affiliations include Musica Antiqua Köln, La Cappela dei Turchini (Naples), La Stagione Frankfurt, and the Academy of the Begijnhof (Amsterdam). Amelia performs on a 1773 violin crafted by Richard Duke, London. Her CD labels include MDG, New Classical Adventure, Linn Records, Hänssler Classic, Electra and Capriccio.

Gabrielle Wunsch
Den Haag, The Netherlands

See Festival Soloists

Joseph Tan
Amsterdam, The Netherlands

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert); The London Pleasure Garden (Monday Recital); Songs of Love and War (Tuesday Foyer Recital)

Post-graduate diploma from the Royal Conservatory, The Hague; Oberlin Conservatory (MM); University of Texas, Austin (BM). In addition to regular appearances in chamber music concerts and festivals throughout Europe, Joseph performs with ensembles such as Anima Eterna (Belgium), Concerto Cologne, the Academy of Ancient Music, and Harmonie Universelle (Germany). He has recorded for Deutsche Harmonia Mundi, Zig-zag, and Sony labels. He performs on an Italian Baroque violin made in the mid-18th century and on a modern instrument made by Antonio Lecchi (Cremona) in 1923.

Musician Sponsorship: Evan Few – **Arnold and Dianne Gazarian, Bob and Leslie Mulford;** Elizabeth Stoppels Girko – **Sharon and Stan Meresman, Joel and Bonni Weinstein;** Edwin Huizinga – **Mary and Gerald Bock, Arnold and Dianne Gazarian, Bob and Leslie Mulford, Donald and Victoria Slichter;** Johanna Novom– **Barbara Amend, Sharon and Stan Meresman;** Amelia Roosevelt – **Shiela and Hugh Barton;** Joseph Tan – **Arnold and Dianne Gazarian;** Gabrielle Wunsch – **Sharon and Stan Meresman, Betsey and Stephen Pearson**

Alicia Yang
San Francisco, California

SOLO ENSEMBLE: Bach Brandenburg Concerto No. 3 (Monday Main Concert); The London Pleasure Garden (Monday Recital)

Alicia leads a dual career as both an historically informed specialist and a modern violinist. She recently moved to the Bay Area and has performed on baroque violin with American Bach Soloists, Philharmonia Baroque Orchestra, SF Bach Choir and Pacific Opera-works this season. Period performances include the Seattle and Portland Baroque Orchestras, the Washington Bach Consort, the Smithsonian Chamber Players, and the Early Music Guild of Seattle. As a modern violinist, Ms. Yang has performed with the SF, Oregon, & Seattle Symphonies. A graduate of the Oberlin & New England Conservatories, she enjoys performing chamber music with her husband, SF Symphony Assistant Principal Cellist Amos Yang, and is mother to two children, Isabel and Noah. Ms. Yang performs on a 1762 Richard Duke violin and a 2008 Howard Needham violin.

Cristina Zacharias
Toronto, Ontario, Canada

SOLO ENSEMBLE: Mendelssohn Octet for Strings (Monday Main Concert); Viennese Matinee Concertante (Saturday Morning Recital); Adams Master Class Showcase (August 1)

Cristina is a member of Tafelmusik Baroque Orchestra and lives in Toronto. Recent collaborations include the Aradia Ensemble, Theatre of Early Music, Les Voix Baroques, the Toronto Chamber Orchestra, and Grand River Baroque Festival. An active chamber musician, this season included tours with a string quartet and a violin, cello and marimba trio. Cristina can be heard on over 25 recordings on the ATMA, Analekta, BIS, Naxos and CBC labels. She plays a baroque violin by Kloz from 1776, and an 1876 modern violin by Padewet. Cristina holds a Master's degree from McGill University.

Viola

Patrick G. Jordan
Principal
Toronto, Ontario, Canada

SOLO ENSEMBLE: Bach Christmas Oratorio (Sunday Main Concert), Bach Brandenburg Concerto No. 3 and Mendelssohn Octet for Strings (Monday Main Concert); Passing the Mantle (Friday Recital); Oboe Espressivo (Candlelight Recital – July 26)

Patrick holds degrees from the New England Conservatory of Music (BM) and Longy School of Music (AD). He is Co-Principal Viola with Tafelmusik Baroque Orchestra, a member of the Boston Early Music Festival Orchestra, and is violist of the Eybler Quartet and Gallery Players of Niagara. Past affiliations include the Handel and Haydn Society Orchestra, the Boston Quartet, Van Swieten Quartet, and D.C. Hall's New Concert and Quadrilles Band. He has recorded for Sony Classical, Analekta, Northeastern, Dorian and Harmonia Mundi. He performs on a viola made by Daniel Achatius Stadlmann in 1725 in Vienna.

Karina Fox
Associate Principal
Boston, Massachusetts

SOLO ENSEMBLE: Bach Christmas Oratorio (Sunday Main Concert), Songs of Love and War (Tuesday Foyer Recital); Passing the Mantle (Friday Recital)

Presently Karina is Principal Viola of Apollo's Fire, the contemporary ensemble Callithumpian Consort, the Gardner Museum Chamber Orchestra, Principal Second Violin of Tempesta di Mare, and a member of the Sanssouci Quartet. She received her Masters of Music from the New England Conservatory and her Bachelors of Music from the Cleveland Institute of Music. Her past affiliations include substitute violist with the Boston Symphony and National Symphony Orchestras. Karina has CDs on Chandos, Eclectra, Koch, and Tzadik labels. She performs on an 1987 Hiroshi Iizuka viola made in Philadelphia.

Sarah Darling
Carlisle, Massachusetts

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert); Twilight on the Danube (July 22)

After receiving her Bachelor degree at Harvard, Sarah studied in Amsterdam and Freiburg as a recipient of the Beebe, Paine, and DAAD grants, and is now at work on a DMA at the New England Conservatory with Kim Kashkashian. She is the Concertmaster of the Harvard Baroque Chamber Orchestra, the director of the Arcturus Ensemble, a member of the Sanssouci Quartet, Musicians of the Old Post Road, and A Far Cry, and also plays with the Boston Symphony and Boston Baroque. Her critically acclaimed solo CD of the works of Leland Smith is available on Naxos.

Musician Sponsorship: Cristina Zacharias – **Harvey L. Lynch;** Patrick G. Jordan – **Ward and Mary Alter, Dr. Ise Kalsi;** Karina Fox – **Dr. Ise Kalsi;** Sarah Darling – **H. Lawrence and Luana Wilsey**

Meg Eldridge
San Rafael, California

SOLO ENSEMBLE: Bach Brandenburg Concerto No. 3 and Mendelssohn Octet for Strings (Monday Main Concert); Soulful Cantatas (Tuesday Recital); Adams Master Class Showcase (August 1)

A graduate of the University of Michigan, the San Francisco Conservatory of Music, and the Manhattan School of Music, Meg is a member of Marin Symphony, the Santa Rosa Symphony, the Napa Symphony, Sonoma Bach Society, the Marin String Quartet, and the Lawrence String Trio. She also performs in the Music in the Vineyards series and plays baroque violin with the Arcangeli Baroque Strings, the San Francisco Early Music Society, and the Skyflower Consort. Meg is a private violin and viola teacher at the Marin Waldorf School.

Nancy Lochner
San Diego, California

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert); Acoustic Alchemy (July 28)

Nancy has been the Associate Principal Violist with the San Diego Symphony since 1988. She has also performed as Principal Violist in the San Diego Chamber Orchestra, the San Diego Opera, and as guest principal with the Opera Pacific. She has been a regular member of the Carmel Bach Festival since 1995. Nancy earned her Masters degree in Music from the Juilliard School and her Bachelors degree from the Manhattan School of Music, and studied with Lillian Fuchs at both conservatories. Nancy performs on a viola made by Angela Stiles in Cremona, Italy.

Cello

Allen Whear
Principal Cello, Recital Series Director, Program Notes Author and Editor
New York, New York
See Artistic Leadership

William Skeen
Associate Principal & Viola da gamba
Richmond Heights, California

SOLO ENSEMBLE: Songs of Love and War (Tuesday Foyer Recital); Purcell and His World (Friday Morning Recital); Twilight on the Thames (July 29)

William serves regularly as Principal Cellist with Philharmonia Baroque, the American Bach Soloists, Musica Angelica, and has appeared with every major period ensemble on the West Coast. He performs and tours with La Monica, Galanterie, El Mundo, Voices of Music and The New Esterházy Quartet. With NEQ, he has performed and recorded all 68 Haydn string quartets. William is particularly sought out for his skills at recitative accompaniment, earning him a position as continuo cellist for San Diego Opera. He earned a Bachelor of Music degree from the Cleveland Institute of Music, and a Master of Music degree from the University of Southern California, where he has been Lecturer in baroque cello and viola da gamba since 2000. He plays a 19th century cello by Georg Gemümder and two anonymous baroque celli, a five-string violoncello piccolo from 1680 and a four-string one from 1720, as well as a viola da gamba made in 2001 by John Pringle. William can be heard on several recordings from Hänssler Klassik, Sono Luminus, Koch, Transparent Recordings, Pandora Records and one produced by La Monica. He spends the remainder of his time with his wife Ondine Young, and his children Talia and Liam.

Margaret Jordan-Gay
Toronto, Ontario, Canada

SOLO ENSEMBLE: Bach Brandenburg Concerto No. 3 and Mendelssohn Octet for Strings (Monday Main Concert); The London Pleasure Garden (Monday Recital) Oboe Espressivo (Candlelight Recital – July 26)

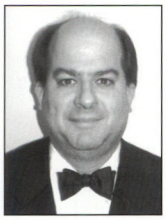
A graduate of the University of Toronto (MM) and Boston University (BM.), Margaret performs regularly with Tafelmusik Baroque Orchestra, the Toronto Symphony, Opera Atelier, Baroque Music Beside The Grange, the Eybler Quartet, and Ensemble Polaris, a group exploring the traditional music of various Nordic countries. She is Artistic Director of The Gallery Players of Niagara, an organization based in the Niagara Region of Ontario that presents chamber music, and for many years was the cellist of Modern Quartet, a string quartet dedicated to the performance of new works. She performs on a cello made by Andrea Castagnieri (1730). Margaret can be heard on CD recordings with Ensemble Polaris, the Eybler Quartet & The Gallery Players of Niagara.

Paul Rhodes
Berkeley, California

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert); Soulful Cantatas (Tuesday Recital); Acoustic Alchemy (July 28); Adams Master Class Showcase (August 1)

See Festival Production Staff

Musician Sponsorship: Meg Eldridge – **Ward and Mary Alter, Stan and Gail Dryden;** Nancy Lochner – **Frank and Denise Quattrone;** Allen Whear – **Shirley and Lee Rosen;** William Skeen – **Gary and Carolyn Bjorklund;** Margaret Jordan-Gay – **Jeryl and Ron Abelmann;** Paul Rhodes – **Don and Carol Hilburn**



Timothy Roberts
Needham, Massachusetts

SOLO ENSEMBLE: Bach Brandenburg Concerto No. 3 (Monday Main Concert); Twilight on the Danube (July 22)

Timothy is founder, Artistic Director and cellist of the Art of Music Chamber Players in Boston. His freelance work includes performances with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Ballet, the Florida (Tampa) Orchestra and Pro Arte Chamber Orchestra, among others. Timothy holds degrees in performance from the New England Conservatory and Northwestern University, and completed doctoral work at the Cleveland Institute of Music. He performs on a Gabrielli cello made in Florence in 1751.

Double Bass

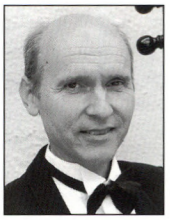
Jordan Frazier
Principal
Manhattan and Fredonia, New York

SOLO ENSEMBLE: Bach Brandenburg Concerto No. 3 (Monday Main Concert); Soulful Cantatas (Tuesday Recital)

Jordan has performed, recorded and toured worldwide with the Orpheus Chamber Orchestra since 1993 and was appointed a member of the orchestra in 2006. He is a former member of the Barcelona Symphony and is currently a member of the American Symphony Orchestra, American Composers Orchestra and Principal Bass of the Westchester Philharmonic. He has also performed with the Chamber Music Society of Lincoln Center, Orchestra of St. Luke's, and the Metropolitan Opera Orchestra, among many others.

Jordan has performed as a guest with Bargemusic, Helicon Ensemble, Speculum Musicae, The Corigliano, Jupiter, and Daedalus Quartets and is a member of The Perspectives Ensemble. Recording credits include Sony Classical, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage Society, and Deutsche Grammophon

A native of Cleveland, Jordan studied at the Interlochen Arts Academy and the Manhattan School of Music, and he is currently on the faculty of the Mannes College of Music and The New School for Social Research.



Bruce Moyer
Doylestown, Pennsylvania

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert); Adams Master Class Showcase (August 1)

New England Conservatory (MM); Temple University (BA). Bruce is Principal Double Bass with the Monterey Symphony and a member of Symphony of Silicon Valley. His past affiliations include Philharmonia Baroque Orchestra, the Sacramento Symphony and Principal Bass of the Portland (ME) Symphony. He freelances with every major ensemble in the San Francisco Bay Area and teaches at Santa Clara, San Jose State and Stanford Universities. Bruce collects and restores antique basses and currently performs on an Andrew Hyde, Northampton, MA, c. 1900 double bass and on a Nanur Bruckner, Pest Hungary c. 1890 double bass.

Derek Weller
Ann Arbor, Michigan

SOLO ENSEMBLE: Acoustic Alchemy (July 28)

Derek received degrees (MM, BM) from the University of Michigan. He is on the faculty of the Interlochen Arts Academy at Eastern Michigan University and is also Principal Double Bass with the Michigan Opera Theater, a member of the Toledo Symphony Orchestra and a freelance player with the Detroit Symphony Orchestra. He performs chamber music frequently, including a recent performance with the Great Lakes Chamber Music Festival. Derek was a member of a select international committee organized to rewrite the Suzuki Bass Method. He owns 5 basses, a 300-year-old Italian bass, a 200-year-old French bass, a Kay bass, and two modern instruments made by Aaron Reiley of Grand Rapids, MI.

Harpsichord, Fortepiano, Piano & Organ

Andrew Arthur
Harpsichord, Organ Soloist & Director for Thursday Main Concert
Cambridge, United Kingdom
See Artistic Leadership

David Breitman
Fortepiano, Piano
Oberlin, Ohio
See Festival Soloists

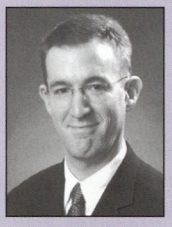
Holly Chatham
Chorale Accompanist, Organ, Harpsichord
Princeton, New Jersey

SOLO ENSEMBLE: Bach Christmas Oratorio (Sunday Main Concert), Bach Fuga sopra il Magnificat (Wednesday Main Concert); Songs of Love and War (Tuesday Foyer Recital)

Holly holds a MM in Harpsichord/Fortepiano Performance from Indiana University, a BM in Piano Performance from Clayton State University, and is currently a doctoral candidate in Collaborative Piano at Rutgers University. She is Co-Artistic Director and harpsichordist for the critically acclaimed ensemble Reconstruction, and is pianist in The Chatham-Wood Duo and the Lile Piano Trio. Holly is a feature performer regularly in festivals and concert halls through-

Musician Sponsorship: Timothy Roberts – **Susanne and William Tyler;** Jordan Frazier – **Edie and Lamont Wiltsee;** Bruce Moyer – **Harvey L. Lynch;** Derek Weller – **Sylvia Odening;** Andrew Arthur – **Bill Lokke, Anonymous;** David Breitman – **David and Julie Nee;** Holly Chatham – **Tim and Jane Sanders, Judy Field, H. Lawrence and Luana Wilsey**

out the United States, United Kingdom and Mexico, in such venues as Weill Recital Hall at Carnegie Hall, Symphony Space and Merkin Hall. Her performances have been broadcast nationwide on NPR and WWFM The Classical Network. She toured the United States extensively as harpsichordist for the ground-breaking ensemble Bimbetta from 1998 to 2003. Holly is an active performer in New York and New Jersey with various ensembles, and is Director of Music at Christ Church in Summit, New Jersey, where she also directs the Lile Hall Concert Series.



Scott Dettra
Adams Master Class Music Director, Organ, Harpsichord, Piano
Washington, D.C.

See Artistic Leadership

Yuko Tanaka
Harpsichord, Fortepiano, Organ and Continuo
Oakland, California

See Festival Soloists

Theorbo & Archlute

Daniel Swenberg
Highland Park, New Jersey

SOLO ENSEMBLE: Songs of Love and War (Tuesday Foyer Recital); Purcell and His World (Friday Morning Recital)

New York-based Lutenist Daniel Swenberg plays a variety of Renaissance and Baroque Lutes, Theorbos, and early Guitars. Among the ensembles with whom he works regularly are: ARTEK, REBEL, Ensemble Viscera, the Mark Morris Dance Group, Tafelmusik, Opera Atelier, The Metropolitan Opera, the Canadian Opera Company, The Orchestra of St. Luke's, Staatstheater Stuttgart, New York City Opera, The Four Nations Ensemble, The Grand Tour Orchestra, and Apollo's Fire. He has accompanied Renee Fleming and Kathleen Battle at Carnegie Hall. He has received awards from the Belgian American Educational Foundation (2000) and a Fulbright Scholarship (1997). This is his second year at the Carmel Bach Festival.

Flute

Robin Carlson Peery
Principal
Seattle, Washington

See Festival Soloists

Dawn Loree Walker
Sunnyvale, California

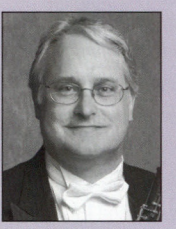
SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert); Adams Master Class Showcase (August 1)

Praised by the San Francisco Opera Center for her beautiful sound and the *Sacramento Bee* as "...powerfully evocative" and "ethereal," Dawn received her Masters of Music from the New England Conservatory with distinction in performance. She has been Principal Flute with the Monterey Symphony since 1990 and performs regularly as principal and section flute with the San Francisco Ballet and Opera Orchestras. Dawn has performed as soloist with the New Century Chamber Orchestra, the Monterey Symphony and the Santa Cruz Symphony. She has also toured throughout the United States as Principal Flute with the San Francisco Opera's Western Opera Theater Orchestra.

Teresa Orozco-Petersen
San Jose, California

Teresa Orozco-Petersen's musical activities range from orchestral player and contractor, recording artist, studio musician, musical director and founder of the chamber ensembles of "Ovation Chamber Music." As a teacher and mentor to over 40 young musicians, she is now in her seventh year as Conductor for the Avant Flute Choir of the San Jose Youth Symphony Organization. She is currently Assistant Principal/Second Flute/Piccolo of the Monterey Symphony, Principal Flute of New Music Works, and regularly performs for the Carmel Bach Festival, Opera San Jose, West Bay Opera and Santa Cruz Symphony among several other ensembles. In 1983 she toured nationally for six weeks with the San Francisco Merola Western Opera Company as Second Flute/Piccolo. Teresa also specializes in jazz and Latin music, and performs as a member of the 10-piece salsa band, Mambo Tropical, as well as Orquesta Gitano, Havana Jazz, El Desayuno. She is a regular guest artist with The James Robinson Group playing flamenco/gypsy style music. Mrs. Orozco-Petersen received her BA/MA in music performance from San Jose State University with honors, *magna cum laude.*

Oboe



Roger Cole
Principal
Vancouver, BC, Canada

See Festival Soloists

Neil Tatman
Associate Principal
Tucson, Arizona

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert); Adams Master Class Showcase (August 1)

Originally from Kenosha, Wisconsin, Neil Tatman earned his Bachelor of Music degree at Lawrence

Musician Sponsorship: Scott Dettra – **Dr. Ise Kalsi;** Yuko Tanaka – **James Seff and Margene Fudenna, Harold and Jane Ulrich;** Robin Carlson Peery – **Jean L. Brenner, Jeptha and Elizabeth Wade;** Dawn Loree Walker – **Peter and Anne Albano;** Roger Cole – **David and Judi Zaches;** Neil Tatman – **Shirley and Lee Rosen**

University, and completed his Masters and Doctoral degrees at Indiana University. Formerly Principal Oboe with the Sacramento Symphony Orchestra for 18 years, Neil is Associate Professor of Oboe at The University of Arizona and oboist of Arizona Wind Quintet. In addition, he is Principal Oboist with the Arizona Opera Company, the Music in the Mountains Festival, and at Arizona Musicfest, where he is a charter member. In 2008, Neil accepted the position of Artistic Coordinator with the Music in the Mountains Festival. An author of materials on oboe pedagogy and reed making, Neil and his wife Mutsuko, a violinist with Musicfest, are the parents of identical twin daughters who are becoming active young musicians. In his spare time, Neil enjoys working on old houses and old cars, and recently, he finished building a family recreational home in Soda Springs, California.

Ellen Sherman
Grand Rapids, Michigan

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert)

Ellen is Principal Oboe of the Grand Rapids Symphony. She was formerly Principal Cor Anglais with the New Zealand Symphony Orchestra, Principal Oboe of the Memphis and Virginia Symphonies. She was a past participant at the Santa Fe Chamber Music, Schleswig-Holstein and Apple Hill Festivals. Ellen toured Europe with the Utah Symphony in April 2005. She holds degrees from the Juilliard School (MM) and the New England Conservatory of Music (BM). Ellen has recorded for the Koch, New World. Sterophile and Naxos labels.

Laura Reynolds
El Cerrito, California

Laura is Principal Oboe with the California Symphony, as well as a member of the Santa Rosa and Marin Symphonies and lecturer in oboe at the University of California, Davis. Laura was a founding member of Citywinds, a San Francisco based woodwind quintet dedicated to contemporary repertoire, and a past participant in the Sun Valley Summer Symphony and the Bach Aria Festival and Institute at Stonybrook. She holds degrees from the San Francisco Conservatory of Music (MM) and the University of Michigan (BM).

Clarinet

Ginger Kroft Barnetson
Principal
Sunnyvale, California

See Festival Soloists

Erin Finkelstein
Sacramento, California

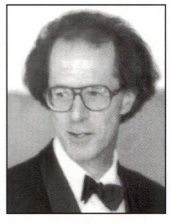
Erin performs with orchestras of Modesto, Sacramento, Stockton, Fresno, Monterey, and Santa Cruz. She is a member of the Pacific Clarinet Quartet, Vapor Ensemble, Sacramento Choral Society and has appeared on several occasions with the Pacific Arts Woodwind Quintet. She attended the National Orchestral Institute in 2009 and Domaine Forget Music Festival in Quebec, Canada. Erin currently teaches clarinet and chamber music at California State University, Stanislaus and has been a guest lecturer of clarinet and chamber music at the University of the Pacific. She maintains a private studio in Davis and is on the faculty at the Sacramento School of Music. Erin is a certified Feldenkrais® practitioner.

Bassoon

Dominic Teresi
Principal
Toronto, Ontario, Canada

SOLO ENSEMBLE: Bach Christmas Oratorio (Sunday Main Concert)

A native of California, Dominic is Principal Bassoon of Tafelmusik, plays regularly with Boston Early Music Festival Orchestra and has appeared with Le Concert d'Astree, Philharmonia Baroque, Spiritus Collective and Chatham Baroque, among others. In demand on dulcian, baroque, classical and modern bassoons, he was recently invited to be a featured artist on CBC Radio's *Music Around Us,* performing a live radio concert of bassoon solos, concertos and chamber music. His recordings are numerous and include a bassoon concerto on Tafelmusik's *Concerti Virtuosi,* nominated for a 2006 Juno award. Dominic is a faculty member of The Juilliard School in New York and the University of Toronto. He holds a MM and AD in modern bassoon from Yale University, a *Medaille d'or* from the Conservatoire National de Region in Bordeaux, France, and a DM – ABD from Indiana University.



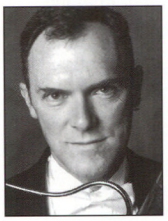
Britt Hebert
Pittsburgh, Pennsylvania

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert)

A graduate of both the Eastman School of Music and the Cleveland Institute of Music, Britt is a freelance musician in the Pittsburgh area, playing with the Opera Theater of Pittsburgh and with the Bridge City Woodwind Quintet, of which he is a founding member. His past affiliations include the Met Opera Orchestra, the Louisville Orchestra, Pittsburgh Symphony, San Diego Opera and San Diego Symphony. Past festival participation includes Aspen, Sunriver and Baldwin-Wallace Bach Festivals. He has CD recordings on Telarc and Koch International labels.

Musician Sponsorship: Ellen Sherman – **Dr. Jesse and Carol Kahn;** Ginger Kroft Barnetson – **Gary and Carolyn Bjorklund, Sam and Hope Hale, Sue McCloud;** Erin Finkelstein – **Sue McCloud;** Dominic Teresi – **Dr. Ise Kalsi;** Britt Hebert – **Jeptha and Elizabeth Wade**

Contrabassoon



David Granger
El Cerrito, California

David received his Bachelor of Music in 1973 and his Master of Music in 1975 from the Manhattan School of Music in New York City. He was principal bassoonist of the Sacramento Symphony from 1981 until 1996. In 1983 he began teaching at the University of California, Davis, and, in 1985, became coordinator of the music department's student chamber music program. David works as a freelance musician performing in orchestras throughout northern California. He currently holds positions as principal bassoonist of the Napa Valley Symphony, the Sacramento Philharmonic, the Modesto Symphony, the Fremont Philharmonic, and is a member of the Oakland East Bay and the Marin Symphonies. He attended Indiana University's Early Music Institute and received a Performer Diploma in baroque bassoon in 2004. He is a founding member of Passamezzo Moderno, an early music instrumental ensemble, which released its first CD this past August.

French Horn

Christopher Cooper
Principal, Tower Music
San Rafael, California

SOLO ENSEMBLE: Bach Christmas Oratorio (Sunday Main Concert)

McMaster University (Honorary Doctorate); Boston University; San Francisco Conservatory. Christopher is a member of the San Francisco Symphony and a former member of Canadian Brass (numerous world tours) and Empire Brass. He received a Grammy nomination *(Take the A Train)* and Echo Klassic Award *(The Goldberg Variations)*. He is active in movie score recording.

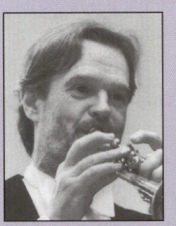
Loren Tayerle
Tower Music
San Francisco, California

Loren received his degrees (MM, BM) from San Francisco Conservatory of Music. He is the Conductor of the De Anza Chamber Orchestra and a member of the San Francisco Chamber Orchestra, Marin Symphony and Berkeley Symphony.

Meredith Brown
Vallejo, California

Meredith holds degrees from the Peabody Conservatory (BM) and the San Francisco Conservatory (MM). She currently resides with her husband, Festival Principal Trombone Bruce Chrisp, and their five cats. Meredith holds principal horn positions with Symphony Silicon Valley, Napa Valley Symphony, Vallejo Symphony, and the Fresno Philharmonic, and substitutes regularly with the San Francisco Symphony, and the San Francisco Opera and Ballet orchestras. In July 2007, she was awarded the Herbert C. Spencer Honorable Mention Award at the International Horn Competition of America.

Trumpet



Wolfgang Basch
Principal Trumpet
Frankfurt, Germany

See Festival Soloists

Susan Enger
Tower Music
Memphis, Tennessee

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert)

Susan is a Northwestern University (BM) graduate and student of Vincent Cichowicz. Currently she is a member of the Memphis Symphony Orchestra. She was formerly Principal Trumpet of L'Orchestre Symphonique de Quebec, CBC Radio Orchestra (Quebec) and Les Violons du Roy, and Associate Principal Trumpet of the Montreal Symphony. Susan has recently begun playing the baroque (natural) trumpet.

Leonard Ott
Tower Music
Castro Valley, California

SOLO ENSEMBLE: Mission Magnificence (Wednesday Main Concert)

Lenny holds a degree from California State University East Bay (BA) and is on the faculty at the University of the Pacific, Stockton. He has an active freelance career and is a member of the Oakland-East Bay Symphony and Modesto Symphony. He also plays with most of the other orchestras throughout the San Francisco Bay Area including the Berkeley Symphony, Santa Rosa Symphony, Symphony Silicon Valley, and San Francisco Symphony.

Trombone

Bruce Chrisp
Principal, Tower Music
Vallejo, California

Bruce has been performing trombone professionally in the San Francisco Bay area since 1989. Currently he is Principal Trombone in the Santa Rosa, Marin, Napa Valley, Vallejo, Oakland and Fresno Philharmonic orchestras. He also performs regularly with Opera San Jose. Bruce has performed and toured Europe with the San Francisco Symphony and has played with the San Francisco Ballet and Opera orchestras. He has recorded with the San Francisco Symphony and the Oregon Symphony and is heard on a CD recently released by Chanticleer. A graduate of

Musician Sponsorship: Christopher Cooper – **Drs. Knox and Carlotta Mellon;** Loren Tayerle – **Natalie A. Stewart;** Wolfgang Basch – **Jean L. Brenner,** Susan Enger – **Howard and Rosalind Fisher,** Leonard Ott – **Dr. and Mrs. H. Reid Wagstaff**

the San Francisco Conservatory of Music (MM) and the University of Michigan (BME), Bruce teaches trombone at UC Davis and is a founding member of the San Francisco Brass Company, a Bay Area based brass quintet. Bruce and his wife, horn player Meredith Brown, were featured in the documentary film *Freeway Philharmonic* released in 2008 and broadcast on PBS television.

Wayne J. Solomon
Tower Music
Fresno, California

Wayne is trombonist and Personnel Manager of the Monterey Symphony and the Fresno Philharmonic, as well as a member of the Modesto Symphony Orchestra. He has also performed the past two seasons with the Sarasota Opera Orchestra, is a frequent performer with the Pacific Symphony Orchestra in Santa Ana, and has also performed with the San Francisco, San Diego and Minnesota Symphonies and the San Francisco Ballet Orchestra. Wayne is on the faculty at the University of California, Santa Cruz.

Trombone

Susanne Mudge
Trombone, Tower Music Director
Bend, Oregon

See Artistic Leadership

Timpani

Kevin Neuhoff
Tower Music
San Francisco, California

SOLO ENSEMBLE: Bach Magnificat (Wednesday Main Concert)

Kevin Neuhoff received his Bachelor of Music degree from the St. Louis Conservatory of Music. He is Principal Timpanist with the Berkeley and Fremont Symphonies, the San Francisco Opera Center Orchestra, Principal Percussionist with the Marin Symphony, and plays frequently with the California, Oakland, Sacramento and San Francisco Symphonies. He has also performed and recorded with Philharmonia Baroque and the New Century Chamber Orchestra. In December 2008, he was requested by the music director to join Orchestre Symphonique de Montreal for their production of Massiaen's opera *St. François.* Kevin performs Broadway shows, contemporary music with Earplay and records for film and other electronic media. At the Festival, Kevin performs a timpani based on 17th century design made by Aehnelt-Lefima of Cham, Germany. His playing can be heard on Harmonia Mundi, Trioka, New Albion and Nonesuch labels.

Harp

Dan Levitan
Fremont, California

Dan Levitan is Principal Harpist of three professional orchestras: Marin Symphony (since 1984), Symphony Silicon Valley (newly formed orchestra in place of San Jose Symphony, where he was Principal Harpist from 1978 until its closure in 2002), and Ballet San Jose Silicon Valley (since 1985). In October 2008 the San Francisco Opera invited Dan to perform regularly as their "first call" harpist. As Acting Principal Harpist with the California Symphony, he has performed a second consecutive season. In addition to having performed with the San Francisco Symphony and San Francisco Ballet Orchestra, he is sought after as a soloist with orchestras, choirs and other ensembles throughout northern California.

In May 2007 Dan received an immediate standing ovation for his debut performance of the *Harp Concerto,* which he commissioned to be written by Craig Bohmler, with Barbara Day Turner conducting the San Jose Chamber Orchestra. During the 2008-09 season he performed again as soloist: both the Mozart Flute and Harp concertos as well as the *Bohmler Harp Concerto.* Dan is featured in several commercial recordings including Benjamin Britten's *A Ceremony of Carols for Chorus and Solo Harp,* Claude Debussy's *Trio for Flute, Viola, and Harp,* works by Lou Harrison, and numerous television and film recordings.

Musician Sponsorship: Wayne J. Solomon – **Dr. and Mrs. H. Reid Wagstaff,** Kevin Neuhoff – **Shirley and Lee Rosen, Jeptha and Elizabeth Wade**

French Double Harpsichord after Blanchet,
under construction for
Qasr Al Alam Guest House, Muscat,
Sultanate of Oman

Soundboard painting by Diana Ford:
Detail with the extinct Norfolk Island Kākā
(Nestor productus)

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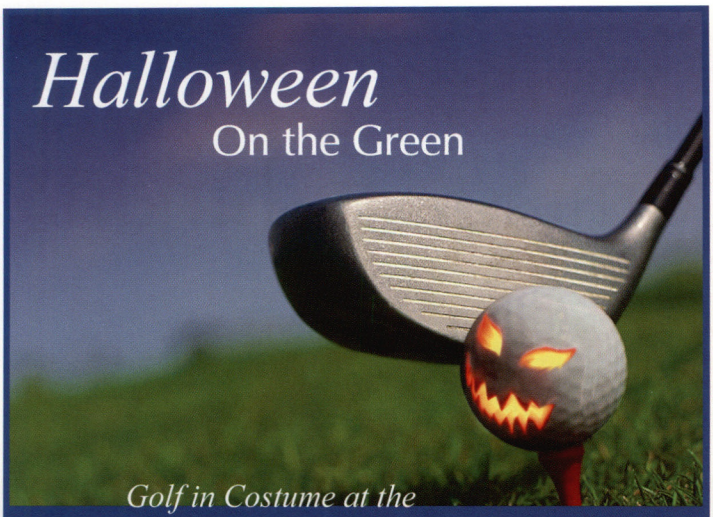

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Induction Speech for the Parents of Incoming Freshman at The Boston Conservatory

By Karl Paulnack, Director of the Music Division

The power of music transcends boundaries and touches lives in unexpected, unseen and sometimes unrealized ways. Reprinted with the approval of the author, the Carmel Bach Festival is pleased to share with you this moving and uplifting piece.

One of my parents' deepest fears, I suspect, is that society would not properly value me as a musician, that I wouldn't be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor or a research chemist or an engineer, I might be more appreciated than I would be as a musician. I still remember my mother's remark when I announced my decision to apply to music school — she said, "you're WASTING your SAT scores." On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was. And they LOVED music, they listened to classical music all the time. They just weren't really clear about its function. So let me talk about that a little bit, because we live in a society that puts music in the "arts and entertainment" section of the newspaper, and serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to do with entertainment, in fact it's the opposite of entertainment. Let me talk a little bit about music, and how it works.

The first people to understand how music really works were the ancient Greeks. And this is going to fascinate you; the Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. Let me give you some examples of how this works.

One of the most profound musical compositions of all time is the *Quartet for the End of Time* written by French composer Olivier Messiaen in 1940. Messiaen was 31 years old when France entered the war against Nazi Germany. He was captured by the Germans in June of 1940, sent across Germany in a cattle car and imprisoned in a concentration camp.

He was fortunate to find a sympathetic prison guard who gave him paper and a place to compose. There were three other musicians in the camp, a cellist, a violinist, and a clarinetist, and Messiaen wrote his quartet with these specific players in mind. It was performed in January 1941 for four thousand prisoners and guards in the prison camp. Today it is one of the most famous masterworks in the repertoire.

Given what we have since learned about life in the concentration camps, why would anyone in his right mind waste time and energy writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating, to stay warm, to escape torture — why would anyone bother with music? And yet — from the camps, we have poetry, we have music, we have visual art; it wasn't just this one fanatic Messiaen; many, many people created art. Why? Well, in a place where people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, "I am alive, and my life has meaning."

On September 12, 2001 I was a resident of Manhattan. That morning I reached a new understanding of my art and its relationship to the world. I sat down at the piano that morning at 10:00 a.m. to practice as was my daily routine; I did it by force of habit, without thinking about it. I lifted the cover on the keyboard, and opened my music, and put my hands on the keys and took my hands off the keys. And I sat there and thought, does this even matter? Isn't this completely irrelevant? Playing the piano right now, given what happened in this city yesterday, seems silly, absurd, irreverent, pointless. Why am I here? What place has a musician in this moment in time? Who needs a piano player right now? I was completely lost.

And then I, along with the rest of New York, went through the journey of getting through that week. I did not play the piano that day, and in fact I contemplated briefly whether I would ever want to play the piano again. And then I observed how we got through the day. At least in my neighborhood, we didn't shoot hoops or play Scrabble.® We didn't play cards to pass the time, we didn't watch TV, we didn't shop, we most certainly did not go to the mall. The first organized activity that I saw in New York, that same day, was singing. People sang. People sang around fire houses, people sang *We Shall Overcome.* Lots of people sang *America the Beautiful.* The first organized public event that I remember was the Brahms *Requiem,* later that week, at Lincoln Center, with the New York Philharmonic. The first organized public expression of grief, our first communal response to that historic event, was a concert. That was the beginning of a sense that life might go on. The US Military secured the airspace, but recovery was led by the arts, and by music in particular, that very night.

The first organized activity that I saw in New York, that same day, was singing.

From these two experiences, I have come to understand that music is not part of "arts and entertainment" as the newspaper section would have us believe. It's not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pass time. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can't with our minds.

Some of you may know Samuel Barber's heart-wrenchingly beautiful piece *Adagio for Strings.* If you don't know it by that name, then some of you may know it as the background music which accompanied the Oliver Stone movie *Platoon,* a film about the Vietnam War. If you know that piece of music either way, you know it has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn't know you had. Music can slip beneath our conscious reality to get at what's really going on inside us the way a good therapist does.

continued on next page

I bet that you have never been to a wedding where there was absolutely no music. There might have been only a little music, there might have been some really bad music, but I bet you there was some music. And something very predictable happens at weddings—people get all pent up with all kinds of emotions, and then there's some musical moment where the action of the wedding stops and someone sings or plays the flute or something. And even if the music is lame, even if the quality isn't good, predictably 30 or 40 percent of the people who are going to cry at a wedding cry a couple of moments after the music starts. Why? The Greeks. Music allows us to move around those big invisible pieces of ourselves and rearrange our insides so that we can express what we feel even when we can't talk about it. Can you imagine watching Indiana Jones or Superman or Star Wars with the dialogue but no music? What is it about the music swelling up at just the right moment in *ET* so that all the softies in the audience start crying at exactly the same moment? I guarantee you if you showed the movie with the music stripped out, it wouldn't happen that way. The Greeks: Music is the understanding of the relationship between invisible internal objects.

I'll give you one more example, the story of the most important concert of my life. I must tell you I have played a little less than a thousand concerts in my life so far. I have played in places that I thought were important. I like playing in Carnegie Hall; I enjoyed playing in Paris; it made me very happy to please the critics in St. Petersburg. I have played for people I thought were important; music critics of major newspapers, foreign heads of state. The most important concert of my entire life took place in a nursing home in Fargo, ND, about four years ago.

I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland's *Sonata,* which was written during Worl d War II and dedicated to a young friend of Copland's, a young pilot who was shot down during the war. Now we often talk to our audiences about the pieces we are going to play rather than providing them with written program notes. But in this case, because we began the concert with this piece, we decided to talk about the piece later in the program and to just come out and play the music without explanation.

Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. This man, whom I later met, was clearly a soldier — even in his 70's, it was clear from his buzz-cut hair, square jaw and general demeanor that he had spent a good deal of his life in the military. I thought it a little bit odd that someone would be moved to tears by that particular movement of that particular piece, but it wasn't the first time I've heard crying in a concert and we went on with the concert and finished the piece.

When we came out to play the next piece on the program, we decided to talk about both the first and second pieces, and we described the circumstances in which the Copland was written and mentioned its dedication to a downed pilot. The man in the front of the audience became so disturbed that he had to leave the auditorium. I honestly figured that we would not see him again, but he did come backstage afterwards, tears and all, to explain himself.

What he told us was this: "During World War II, I was a pilot, and I was in an aerial combat situation where one of my team's planes was hit. I watched my friend bail out, and watched his parachute open, but the Japanese planes which had engaged us returned and machine gunned across the parachute chords so as to separate the parachute from the pilot, and I watched my friend drop away into the ocean, realizing that he was lost. I have not thought about this for many years, but during that first

If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that's what we do.

piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn't understand why this was happening, why now, but then when you came out to explain that this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does the music do that? How did it find those feelings and those memories in me?"

Remember the Greeks: music is the study of invisible relationships between internal objects. This concert in Fargo was the most important work I have ever done. For me to play for this old soldier and help him connect, somehow, with Aaron Copland, and to connect their memories of their lost friends, to help him remember and mourn his friend, this is my work. This is why music matters.

What follows is part of the talk I will give to this year's freshman class when I welcome them a few days from now. The responsibility I will charge your sons and daughters with is this:

If we were a medical school, and you were here as a med student practicing appendectomies, you'd take your work very seriously because you would imagine that some night at 2:00 a.m. someone is going to waltz into your emergency room and you're going to have to save their life. Well, my friends, someday at 8:00 p.m. someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

You're not here to become an entertainer, and you don't have to sell yourself. The truth is you don't have anything to sell; being a musician isn't about dispensing a product, like selling used Chevys. I'm not an entertainer; I'm a lot closer to a paramedic, a firefighter, a rescue worker. You're here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they get things to line up, to see if we can come into harmony with ourselves and be healthy and happy and well.

Frankly, ladies and gentlemen, I expect you not only to master music; I expect you to save the planet. If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness, I don't expect it will come from a government, a military force or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that's what we do. As in the concentration camp and the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives.

Soprano

Michèle Eaton
New Rochelle, New York

Michèle received her degrees from the University of Massachusetts (BM, MM) and presently tours with the Peter Schickele/ P.D.Q. Bach company of performers. She is best known for her performances of Baroque and Contemporary music. Recent solo performances include John Adams' *Grand Pianola Music* with the Louisville Orchestra, Couperin's *Leçons de Tenebre,* and Rameau's *L'impatience.* She sang the roles of Child Grendel and Shaper's Apprentice in the New York premiere of Elliot Goldenthal's opera, *Grendel,* directed by Julie Taymor. Michèle's oratorio performances have included Handel's *Israel in Egypt, Judas Maccabaeus* and *Messiah;* Bach's *B Minor Mass, St. John* and *St. Matthew Passions;* Vivaldi's *Magnificat;* and Schubert's *Mass in G.* She has toured internationally with the Philip Glass Ensemble in performances of *Einstein on the Beach.* She can be heard on the soundtrack for the film *Dead Man Walking* and has recorded on the Deutsche Grammophon, Angel, Dorian, Sony Classics, Nonesuch and Delos labels.

Colleen Hughes
Adams Fellow
Bloomington, Indiana

SOLO ENSEMBLE: Adams Master Class Showcase (August 1)

Colleen is well-known to Carmel Bach Festival audiences as a soprano in the Festival Chorale from 2006-2008. She received a Bachelor of Music degree in vocal performance and a Bachelor of Music Education from Indiana University, and completed her Master of Music in vocal performance in December, also from IU. She has studied with Dale Moore and Robert Harrison, and has also participated in master classes with Carol Vaness and Roger Vignoles. In Bloomington, Colleen has sung with Spanish baroque ensemble Fenix de los Ingenios as both a chorus member and guest solo artist. She has also appeared as the soprano soloist for Indiana University performances such as Handel's *Alexander's Feast,* Vivaldi's *Gloria,* and Vaughan Williams' *Mass in G.* Colleen has sung with Apollo's Voice for the Indianapolis Symphony, and in June joined the Lafayette Bach Chorale Singers as a soloist for Steven Sametz's *The Choir Invisible.* Last May Colleen took Third Place in the Gerhard Herz Young Artist's Competition with the Louisville Bach Society.

Linda Lee Jones
New Orleans, Louisiana

SOLO ENSEMBLE: Bach Magnificat – Suscepit Israel (Wednesday Main Concert)

Linda Lee Jones has acquired an impressive range of performance experience while singing with some of the world's finest orchestras and choral ensembles. As a member of the renown Westminster Choir, she has performed with the New York Philharmonic and the Lucerne Festival Orchestras under the direction of such luminaries as Kurt Mazur, Loren Maazel, Pierre Boulez, and Harry Bicket. Her solo work includes appearances with Masterwork Chorus of New Jersey, Symphonic Choir of New Orleans, Louisiana Vocal Arts Chorale and New Jersey Chamber Singers. Her discography of choral work includes the premiere recording of Jon Magnussen's *Psalm,* (Albany records, 2008), the album *Innisfree* (GIA Publications, 2008), and a recording of contemporary Scandinavian works, conducted by Swedish maestro Stephan Parkman (recorded in March '09, still in production). Linda holds a Master of Music in Choral Conducting and Voice Performance from Westminster Choir College of Rider University, and a Bachelor of Music in Voice Performance from Loyola University in New Orleans.

Jolaine Kerley
Edmonton, Alberta, Canada

See Festival Soloists

Rebecca Mariman
Princeton, New Jersey

SOLO ENSEMBLE: Hildegard von Bingen Ave generosa (Wednesday Main Concert)

Rebecca is a member of the early-music ensemble, Fuma Sacra, which has also premiered new works by John Magnusson, Joanne Metcalf and Andrew Bleckner. She is a cast member of *Abolition 1807!,* the story of William Wilberforce's fight to end the British slave trade, which has been performed in the Philadelphia area and at Oxford College of Emory University. Rebecca studied voice at Westminster Choir College (MM) and theater at Dickinson College (BA).

Clara Rottsolk
Philadelphia, Pennsylvania

SOLO ENSEMBLE: Bach Magnificat – Et exsultavit and Suscepit Israel (Wednesday Main Concert); Songs of Love and War (Tuesday Foyer Recital); Purcell and His World (Friday Morning Recital)

Clara, a native of Seattle, performs a wide range of repertoire as a soloist and ensemble member with St. Thomas 5th Ave NYC, Tempesta di Mare, Fuma Sacra, Triomphe de LAmour, Trinity Choir, the Handel Choir of Baltimore, Ensemble Florilege Boston, and S. Clements Philadelphia. Her current season includes a tour to Japan with Joshua Rifkin and the Cambridge Concentus, as well as appearances with Tempesta di Mare and at the Whidbey Island Music Festival. Her operatic roles include Micaela in *Carmen,* Dido in *Dido and Aeneas,* Donna Elvira in *Don Giovanni* and

Musician Sponsorship: Michèle Eaton – **Dr. Ise Kalsi;** Colleen Hughes – **Michael and Jeanne Adams, Betsy and Robert Sullivan;** Jolaine Kerley – **Diane and John Young;** Clara Rottsolk – **Frank and Denise Quattrone**

Laetitia in *Old Maid and the Thief.* Clara is a graduate of Westminster Choir College (MM) and Rice University (BM), and teaches voice at Swarthmore College and the Lawrenceville School.

Angelique Zuluaga
Bloomington, Indiana

SOLO ENSEMBLE: Britten Hymn to the Virgin (Wednesday Main Concert)

Angelique began her singing career in Cali, Colombia where she received her Licenciatura en Música with Emperatriz Figueroa as her professor in voice. Further studies in music lead her to Indiana University where she received a Masters degree in early music from the Early Music Institute and voice performance from the Jacobs School of Music. She has performed with the Indianapolis Symphonic Choir, Bloomington Early Music Festival, Amherst Early Music Festival, and recently performed in Zankel Hall as a soloist in Handel's *Ode to Saint Cecilia* with the St. Luke Orchestra directed by Ton Koopman.

Mezzo-Soprano

Kathleen Flynn
Halifax, Nova Scotia, Canada

SOLO ENSEMBLE: Guerrero Virgen sancta (Wednesday Main Concert)

Kathleen received her degrees from Stony Brook University (DMA). Juilliard (MA and JOC); University of Toronto (Performance Diploma) and Dalhousie University (BM). Recent performances include recitals of late romantic Lieder in Madison, New Jersey and of early 20th century French music at Longy, Cambridge MA; a world premiere with New York's Argento Ensemble; her Carnegie Hall debut in Handel's *Messiah;* and the opera *Dream Seminar/ Drömseminarium* in Västerås, Sweden.

Alyson Harvey
Philadelphia, Pennsylvania

SOLO ENSEMBLE: Bach Magnificat – Esurientes implevit bonis (Wednesday Main Concert)

Since graduating from the Cincinnati Conservatory of Music (MM and Artist Diploma in Opera) and Westminster Choir College (BM). Alyson's professional career highlights include her debut at Lincoln Center in Copland's *In the Beginning* during the Copland Festival of the New York Philharmonic and her Carnegie Hall debut singing Handel's *Messiah* with the Masterwork Chorus of New Jersey. She has also performed with the Philadelphia Orchestra, singing the alto solo in Bernstein's *Chichester Psalms* conducted by Bobby McFerrin. Alyson sang the role of the Abbess in *Suor Angelica* under the direction of Gian Carlo Menotti at the Spoleto Festival in Italy. Professional affiliations include Fuma Sacra, The Philadelphia Singers, and St. Martin-in-the-Fields Episcopal Church in Philadelphia.

Elizabeth Johnson Knight
Memphis, Tennessee

SOLO ENSEMBLE: Bach Magnificat – Suscepit Israel (Wednesday Main Concert); Songs of Love and War (Tuesday Foyer Recital)

Liz holds degrees from Indiana University (MM) and the University of Mississippi (BM), and will begin work on her DMA at the University of North Texas this fall, after holding teaching positions at Murray State University and The University of Louisiana, Monroe. Her concert repertoire includes works of Bach, Handel, Haydn, Mozart, Purcell, Copland, Stravinsky, Vivaldi and Duruflé. She has appeared as a soloist with the Bach Festival of Central Florida, the North Central Louisiana Masterworks, the Paducah (KY) Symphony, and the Valdosta (GA) Symphony Orchestra, among others.

Alice Kirwan Murray
Los Angeles, California

Alice is an ensemble member and frequent soloist with the L.A. Master Chorale and the Grammy Award winning Los Angeles Chamber Singers and Cappella. This season, she appeared as a soloist for Louis Andriessen's *De Stijl* with the Los Angeles Philharmonic on their Green Umbrella series at Walt Disney Concert Hall. Alice has also performed with Musica Angelica, Long Beach Opera, and the Chicago Symphony Chorus. She can be heard on several television soundtracks and film scores, most recently *Watchmen, X-Men Chronicles* and *Ice Age 3.* Additionally, Alice works as a teaching artist with the educational outreach project, Voices Within.

Musician Sponsorship: Angelique Zuluaga – **Mr. and Mrs. John W. Buffington;** Kathleen Flynn – **Helen and Paul Baszucki, Dr. Ise Kalsi, Diane and John Young;** Alice Kirwan Murray – **Mr. and Mrs. John W. Buffington, David and Julie Nee**

Abigail Nims
Adams Fellow
Delaware, Ohio

SOLO ENSEMBLE: Adams Master Class Showcase (August 1)

Abigail earned degrees from Ohio Wesleyan University, Westminster Choir College, and most recently from the Yale University Opera Program. A very active opera and concert soloist, she has sung with the Santa Fe Opera, the New York City Opera, and Opera Delaware. Her operatic repertoire ranges from 18th century Mozart *(Cosi fan tutte)* to 20th century Bernstein *(Trouble in Tahiti)*. On the concert stage Abigail has soloed with the St. Paul Chamber Orchestra, Teatro Municipal in Santiago, Chile, and with New York's Masterworks Chorale.

Patricia Thompson
Manhattan, Kansas

SOLO ENSEMBLE: Haydn The Creation (Finale) (Friday Main Concert); Britten Hymn to the Virgin (Wednesday Main Concert); Soulful Cantatas (Tuesday Recital); Purcell and his World (Friday Morning Recital)

Patricia is an Assistant Professor of Music at Kansas State University, Manhattan, Kansas, teaching studio voice and related courses. She holds degrees from Indiana University (DM and MM) and St. Olaf College (BM). Patricia has been a soloist with Indianapolis Baroque, Lafayette Bach Chorale, Bloomington Early Music Festival and Vocalessense. She recently performed her first *St. Matthew Passion* as alto soloist with the Choral Arts Society of Louisville, Kentucky. Patricia has been a member of the Dale Warland Singers, and was a soloist on their acclaimed recordings *Cathedral Classics* and *December Stillness,* the Meridian Vocal Consort, and the Ensemble Singers of the Plymouth Music Series.

Countertenor

Jay White
Greencastle, Indiana

SOLO ENSEMBLE: Bach Magnificat – Et misericordia (Wednesday Main Concert)

Jay has enjoyed a variety of performing experiences ranging from the works of Bach to Britten, appearing with such ensembles as the Washington Bach Consort, the Folger Consort and Santa Fe Pro Musica. Highlights of his career include eight years with Chanticleer, performing over 900 concerts, making 12 recordings, two of which received the Grammy Award. He has appeared at national and international early music festivals and has sung under the batons of Christopher Hogwood, Nicholas McGegan, and Donald Burrows. Jay received his training at the Early Music Institute of Indiana University and the School of Music at the University of Maryland. He has taught at the University of Maryland, the University of Delaware, and is currently an Assistant Professor of Music at DePauw University, teaching applied voice and related subjects.

Tenor

Derek Chester
Adams Fellow
Denton, Texas

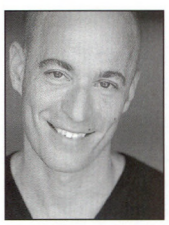
SOLO ENSEMBLE: Adams Master Class Showcase (August 1)

Derek is a graduate of the University of Georgia and Yale. A Fulbright grant enabled him to take advanced studies in Germany, and he's now completing his Doctorate in Opera and Early Music at the University of North Texas. Derek has been soloist at the Oregon Bach Festival, the International Bach Festival in Stuttgart, the Boston Early Music Festival, and with the American Bach Soloists, Dallas Bach Society, and other ensembles in the United States and Germany. His operatic repertoire encompasses Donizetti, Barber, Handel, and Gilbert & Sullivan. Visit Derek online at www.derekchester.com.

Timothy Hodges
Jacksonville, Florida

SOLO ENSEMBLE: Britten Hymn to the Virgin (Wednesday Main Concert)

Timothy is presently a member of Fuma Sacra and was the tenor soloist for the 2006 performance of Handel's *Messiah* with the Garden State Philharmonic. He has appeared in the opera chorus for the Spoleto Festival USA. Timothy is a member of Trinity Choir at Trinity Wall St. in New York. He received a Bachelor of Music degree from Westminster Choir College.



Vincent Metallo
Lambertville, New Jersey

Vincent has distinguished himself in recent years as an eagerly sought after conductor, singer and music educator. In his first year as Director of the Princeton High School Choral Department, he has held the positions of Chair of the Performing Arts at the Princeton Day School,

Musician Sponsorship: Abigail Nims – **Michael and Jeanne Adams, Betsy and Robert Sullivan;** Patricia Thompson – **Frank and Denise Quattrone;** Derek Chester – **Michael and Jeanne Adams, Betsy and Robert Sullivan;** Timothy Hodges – **Dr. Ise Kalsi;** Vincent Metallo – **Frank and Denise Quattrone**

Artistic Director of the American Boychoir and Assistant Professor of Music at Westminster Choir College, DePauw University, Wellesley College and Lehigh University. As a conductor, Mr. Metallo has collaborated on numerous performances with the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony Orchestra, Boston Symphony Orchestra, San Francisco Symphony and New York Collegium. He is a member of the choir of St. Clements Church of Philadelphia, the Crossing Vocal Ensemble of Philadelphia, Fuma Sacra of Princeton, NJ and has performed with the New York Collegium, Boston Early Music Festival, Bloomington Early Music Festival, Connecticut Early Music Festival, Lincoln Center Summer Music Festival, Brandywine Baroque, St. Ignatius Loyola Church of NYC and the Spoleto Festival of South Carolina and Italy. A graduate of the Hartt School of Music in Music Education and Vocal Performance and Westminster Choir College in Conducting, Vincent is certified in Kodaly music pedagogy through the Kodaly Musical Training Institute.

Stephen Sands
Gladstone, New Jersey

SOLO ENSEMBLE: Bach Magnificat – Et misericordia (Wednesday Main Concert)

Stephen received his training at Westminster Choir College. He is a full-time choral music director at Somerset Hills School District, is the Executive Director of The Antioch Chamber Ensemble and sings regularly with Vox Vocal Ensemble and the choir of Trinity Wall Street. Some of Stephen's recent solo appearances include the role of the Evangelist in Bach's *St. John Passion* for the Westminster Bach Festival, the tenor role in *Solomon* for the New Jersey Choral Arts Society, and various solos with the choir of Trinity Church, Wall Street.

Timothy Shantz
Calgary, Alberta, Canada

SOLO ENSEMBLE: Bach Magnificat – Deposuit (Wednesday Main Concert); Songs of Love and War (Tuesday Foyer Recital)

Tim is equally accomplished as both conductor and tenor. His 2008/2009 highlights include Handel's *Solomon* and Monteverdi's *L'Orfeo.* Other recent engagements include Bach's *St. John Passion* (Evangelist) in Chicago and performances with the Lucerne Festival Academy under the baton of Pierre Boulez and Daniel Reuss. In 2009/2010 he will appear again with Boulez and the Lucerne Festival Academy performing Berio's *Sinfonia.* Tim is Chorus Master for the Calgary Philharmonic Orchestra and Artistic Director of Spiritus Chamber Choir. He is also a candidate for the Doctor of Music degree in Choral Conducting at Indiana University Jacobs School of Music.

David Vanderwal
New York, New York

SOLO ENSEMBLE: Mendelssohn Psalm 42 (Sunday Main Concert); Songs of Love and War (Tuesday Foyer Recital); Purcell and His World (Friday Morning Recital)

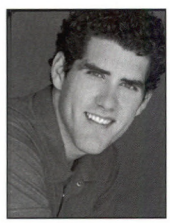
David has performed roles with various ensembles across the nation, including the American Bach Soloists, the Seattle Baroque Orchestra, the Oregon Bach Festival Orchestra, the Austin Symphony Orchestra, the Oregon Symphony, New York Collegium, and Tafelmusik. He has also appeared as featured soloist with many choral societies nationwide, and was a vocal coach and teacher at the International Bachakademie's Stuttgart Festival in Überlingen, Germany. David has recorded under the Allegro, Delos, Pro Musica Gloriae, and Koch International record labels and with Western Wind of New York on their own label.

Steven Caldicott Wilson
Astoria, New York

SOLO ENSEMBLE: Mendelssohm Psalm 42 (Sunday Main Concert)

Steven Caldicott Wilson is a graduate of the Yale University Masters program in Early Music, Oratorio, and Chamber Ensemble. In April of 2009, Mr. Wilson performed the arias in Bach's *St. Matthew Passion* under the baton of John Scott at Saint Thomas Church in New York City. While at Yale, he gave a recital devoted to the music of Benjamin Britten, and was a soloist in the Bach *Magnificat* and *St. John Passion,* Monteverdi *Vespro della Beata Virgine 1610,* and Beethoven *Mass in C.* In October 2008, he performed with Petr Kotík in Prague, Berlin, and Manhattan; in February 2009, under the baton of Stefan Parkman, he sang the opening solo in Lars Edlund's *Gloria.* From 2001-2005, Steven served as an enlisted member of the United States Air Force Band Singing Sergeants. A skilled pianist and versatile cabaret performer, he has been seen at the Duplex in New York City. He maintains a private teaching studio at the Turtle Bay Music School in Manhattan.

Baritone



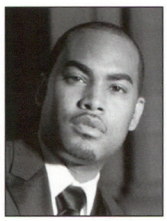
Scott Dispensa
Adams Fellow
Astoria, New York

SOLO ENSEMBLE: Adams Master Class Showcase (August 1)

Scott is a multi-faceted baritone. He is a graduate of Westminster Choir College and Juilliard, and he makes his home in New York City where he performs a wide range of music, from Baroque to Broadway. He has performed opera at

Musician Sponsorship: Stephen Sands – **Ann and Glen Hiner;** David Vanderwal – **Ann and Glen Hiner;** Scott Dispensa – **Michael and Jeanne Adams, Arnold and Dianne Gazarian, Betsy and Robert Sullivan**

the Glimmerglass and Spoleto Festivals, and at Carnegie Recital Hall. A popular Bach soloist on the NYC Baroque scene, he's performed the *St. Matthew Passion, Mass in B Minor* and many other works. Scott is also the founder & baritone of the male vocal quartet, New York Polyphony. Scott's website is www.scottdispensa.com.



Charles Wesley Evans
Princeton, New Jersey

SOLO ENSEMBLE: Bach Magnificat – Quia fecit mihi magna (Wednesday Main Concert)

Charles received his degrees from Westminster Choir College (MM Candidate) and Brewton-Parker College (BA). He has appeared as baritone soloist with the Northern Chamber Orchestra (Blackburn, England), Voices Chorale, the Delaware Philharmonic Orchestra, and Trinity Choir in New York, of which he is also a member. He is also a former member of the American Boychoir and the Princeton Singers. Charles made his Avery Fisher Hall debut with the New York Philharmonic and Kurt Masur in the role of Pilate in Bach's *St. Matthew Passion.* His most recent solo and concert work with Trinity Choir and the Rebel Baroque Orchestra were featured on New York Public Radio and included Monterverdi's *Vespro della Beata Virgine, 1610,* French grands motets, Bach's *Mass in B Minor,* Handel's *Messiah* and others.

Jeffrey Fields
San Jose, California

A graduate of the University of Iowa (BM) and an Adams Vocal Master Class Fellow (1998), Jeffrey has performed regularly throughout California as a concert soloist since moving to the Bay Area in 1999. He sings regularly with Philharmonia Baroque Orchestra and American Bach Soloists. Jeffrey made his Carnegie Hall debut in Handel's *Messiah* in 2007 and also appeared with the Cedar Rapids Symphony. Recent and current engagements include solos with San Francisco Contemporary Music Players, and performances of Brahms *Requiem* in Palo Alto, Haydn's *L'isola disabitata* in San Francisco, Handel's *Samson* with Philharmonia Baroque, *Acis and Galatea* (Polyphemus) with Berkeley Opera, Bach's *Magnificat* and *Cantata* BWV 110 with Philharmonia Baroque, Bach's *St. Matthew Passion* with the Bach Society of St. Louis, Mendelssohn's *Elijah* at the Music of the Mountains Festival, and Bach's *B Minor Mass* with the San Francisco Bach Choir.

Matthew Knickman
Jun La Nam-do, South Korea

SOLO ENSEMBLE: Britten Hymn to the Virgin (Wednesday Main Concert); Songs of Love and War (Tuesday Foyer Recital)

Matthew has performed with ensembles Fuma Sacra, Trinity Choir, and the Antioch Chamber Ensemble. His operatic roles include Figaro in *The Marriage of Figaro,* Sid in *Albert Herring,* Dr. Blind in *Die Fledermaus,* L'Horloge Comptoise/Le Chat in *L'Enfant et les Sortilèges,* Marullo in *Rigoletto,* Spinelloccio/Guccio in *Gianni Schicchi,* and The Businessman in *The Little Prince.* Upcoming engagements include a reprise role of The Businessman for Opera Theatre of Weston. Matthew has degrees from Westminster Choir College (BM; MM).

Tim Krol
Long Island, New York

SOLO ENSEMBLE: Mendelssohn Psalm 42 (Sunday Main Concert)

Tim performed and toured worldwide for nine years with Chanticleer, and can be heard on 13 Chanticleer recordings, including the Grammy Award-winning *Colors of Love.* He was a soloist for two productions of Leonard Bernstein's *Dybbuk* with San Francisco Ballet. He is featured in the world premiere of *Ikon of Eros,* by Sir John Tavener with Minnesota Orchestra; and was invited back two years later as a soloist for the world premiere of Stephen Paulus's *To Be Certain of the Dawn.* Recent New York performances include the role of Pontius Pilate in a staged production of Bach's *St. Matthew Passion,* directed by Sir Jonathan Miller and Stravinsky's *Les Noces* with NYC Ballet. Tim and three Los Angeles friends re-released their acclaimed 1989 recording of a cappella lullabies, *All Through The Night,* which is now available in the Festival Gift Shop.

Paul Speiser
Princeton, New Jersey

A graduate of Westminster Choir College (MM) and Lawrence University (BM), Paul is currently a PhD student at New York University, where he is an adjunct instructor of voice and conducts the Vocal Performance Chorale. Recent performances include a staged production of Wolf's *Italienisches Liederbuch* and Sam in Bernstein's *Trouble in Tahiti.* Paul has performed with Fuma Sacra, Spoleto Festival USA, Lincoln Center Festival, Milwaukee Symphony Orchestra, and Nordic Chamber Choir (Germany), and in October will perform with the World Chamber Choir in Sweden, under the auspices of the International Center for Choral Music.

Sumner Thompson
Roslindale, Massachusetts

See Festival Soloists

Musician Sponsorship: Charles Wesley Evans – **Dr. Ise Kalsi;** Tim Krol – **Mary and John Castagna;** Sumner Thompson – **Frank and Denise Quattrone**

Festival Chorus

Soprano

Ida Barber
Pacific Grove

This is Ida's ninth year with CBF. She has a BS in Nursing from San Francisco State University and attended Pacific Lutheran University, where she sang in the Choir of the West. Ida worked as a RN-Public Health Nurse for 30 years and is now retired as a proud grandmother of seven. She has sung with I Cantori di Carmel and is now singing with The Camerata Singers of Monterey, Cantus Singers Monterey and the St. Timothy Church Choir, where she is also a cantor.

Cathryn Blake
Monterey

Cathy is celebrating her fourteenth year with the Festival. She attended Monterey Peninsula College with a major in music, has performed in two local operas, plays in a recorder ensemble and is currently a member of Camerata Singers.

Elaine DeMarco
Pacific Grove

Elaine has sung with the Festival for five years. She is a graduate of the University of Redlands (BS) and is a mathematics teacher. Elaine sings with Camerata Singers, Bethlehem Lutheran Choir, and Madrigalia.

Marilyn Maxner
Monterey

Marilyn is the organist at Bethlehem Lutheran Church in Monterey. She has performed with the Hong Kong Bach Choir, Monterey Opera Association Chorus, and Camerata Singers of Monterey County. Marilyn has been a member of the Festival Chorus for five years.

Ann McCown
Menlo Park

A graduate of Stanford (AB) and UC Berkeley (MA), Ann is a technical writer in Silicon Valley. Formerly an instrumentalist, she has sung with the Stanford Memorial Church Choir, Palo Alto Oratorio Society, the Symphony Silicon Valley Chorale, and various other church and temple choirs. She is also Treasurer and board member for the San Francisco Choral Artists. This is Ann's fourth season with the Festival.

Wendy Moorty
Seaside

Wendy has sung with various MPC vocal ensembles including I Cantori di Carmel, and also with the Cabrillo Symphonic Choir, Cabrillo Music Festival Chorus, San Jose Symphonic Choir, and currently with the Monterey Symphony Chorus. This is Wendy's fourth season with the Festival. Besides singing, she loves "hot yoga."

Leslie Mulford
Monterey

This is Leslie's second season with the Festival. She holds degrees from the Monterey Institute of International Studies (MAT), Loyola Law School (JD) and the University of Washington (BA). Leslie is a free-lance German translator and sings with Smiles Women's Vocal Ensemble, the Monterey Peninsula Choral Society and Bay Belles Women's Barbershop Chorus.

Ann Pettit
Pacific Grove

This is Ann's third season with CBF. She is a graduate of Chapman University, holding a Masters of Arts degree in Education. When not playing with yarn, Ann is likely making music with Cantus Chamber Singers Monterey, Camerata Singers, Canterbury Recorders, St. Mary's-by-the-Sea Episcopal Church Choir, or the Monterey Chapter of Shapenote.

Sandy Pratt
Carmel

Sandy is an I Cantori di Carmel founding member, and has performed with them for 28 years. She sings with VOCI A Cappella Ensemble and First Presbyterian Chancel Choir. She is also a "Romantic Realist" artist of still-life in oils, whose works are widely collected. This is Sandy's first year with the Festival Chorus.

Dottie Roberson
Monterey

Dottie has sung with the Festival Chorus for 39 years! She is a graduate of UC Santa Cruz (Linguistics, BA), and presently holds the position of Administrative Assistant for Dennis the Menace cartoonists. She has performed with Camerata Singers, Hidden Valley Opera, VOCI, First Presbyterian Church Chancel Choir, and was a founding member of I Cantori di Carmel. Dottie enjoys gardening, nurturing five grandchildren and traveling with her husband, Clyde, touring this June to Ireland & Wales.

Alto

Barbara Bown
Carmel

Barbara is a graduate of Gallaudet University, where she received a Masters of Arts degree in Counseling, and of UC Riverside with a Bachelor of Arts degree in German. She is fluent in sign language and is employed by the Social Security Administration.

Presently, Barbara sings in Evensong Choir and All Saints Choir, and has sung with the Santa Cruz Chorale, I Cantori di Carmel, and the Monterey Symphony Chorus. This is Barbara's sixth year with the Festival.

Elaine Cecile
Pacific Grove

Elaine is a landscape architect and has been a lecturer at the University of Washington and Principal Flutist with the Louisville Youth Orchestra, Beaverton Chamber Symphony, and St. Mark's Cathedral, Seattle. She graduated from the University of Washington (BLA) and Indiana University (BA). Elaine has sung with the Festival Chorus for ten years.

Phyllis Edwards
Monterey

This is Phyllis' fourth season with the Festival. She has performed with I Cantori di Carmel, VOCI A Cappella Ensemble, Forest Theatre, and Monterey Peninsula College Theater. She has been a school principal and district curriculum director, and presently she is a professional writer, avid gardener, hiker and traveler. She holds degrees from Boston University (M.Ed) and Wheaton College (BA).

Eve Forrest
Monterey

Eve holds a PhD from Claremont Graduate University, attended Christian Albrechts University in Germany as a Fulbright Scholar, and received her Bachelor of Arts degree from Whitman College. She is a member of Camerata Singers, is a cantor at St. Angela's Catholic Church, and also plays the recorder. She is a retired mathematician, and presently is a spiritual director and retreat leader. Eve has sung with the Festival Chorus for four seasons.

Lupita Harrison
Carmel

Lupita holds degrees from Catholic University (MM), Marymount College (BA) and the Music Conservatory (Cuba). She has retired from Nestle and was formerly Associate Professor of Music at Marymount College, Tarrytown, NY. She has performed with the Santiago Philharmonic and the Washington National Symphony. This is Lupita's twelfth year with the Festival.

Astrid Holberg
Monterey

Astrid is a pediatrician who plays the violin and enjoys singing. This is her eighth year with the Festival, and she performs with I Cantori di Carmel. She received degrees from Harvard Medical School (MD) and UC San Diego (BA).

Madeline Littlefield
Pacific Grove

This is Madeline's 27th year as a member of the Festival Chorus! She graduated from Smith College (EdM) and Wheaton College (BA), and is a music teacher at Santa Catalina School. She is also a founding director of the Early Childhood Unit, All Saints Day School. Madeline has been director of The Wayfarer Preschool and a master teacher at Smith College Laboratory School. She is also a founding member of I Cantori di Carmel.

Mary Clare Martin
Monterey

Mary Clare is presently Music Director at Unitarian Universalist Church, elementary music specialist at Toro Park School, and choral music organizer at Bookmark in Pacific Grove. She received her degrees (MM and BA) from Texas Tech University. This is Mary Clare's fourth season as a member of the Festival Chorus.

Andrea Matters
Carmel

Presently in her second year with the Festival, Andrea was a labor and delivery nurse for 25 years and now teaches art to elementary students. She is also a weaver, spinner, knitter and dyer.

Susan Mehra
Pacific Grove

Susan is a clinical psychologist practicing in Monterey. She performs with I Cantori di Carmel and is the director of VOCI A Cappella Chamber Ensemble. She has sung with the Festival Chorus for sixteen years and holds degrees from The Fielding Institute (PhD), Sonoma State University (MA), and U.C. Berkeley (BA).

Nancy Miccoli
Seaside

Nancy works for Chicago Title Company. She is also a fabulous cook and does some catering for friends and family on the side. She performed in the 1984 Olympic Honor Choir and with the Lexington Singers. Presently she is a member of Camerata Singers, Cantus Monterey and San Carlos Church Choir. This is Nancy's seventh year with the Festival Chorus.

Kellie Morgantini
Greenfield

This is Kellie's third year with the Festival. She hopes the audience has as great an experience listening to Bach as she does performing it for them. When not singing for Carmel Bach, or with the Camerata Singers, Kellie deals with elder abuse as the litigation attorney for Legal Services

for Seniors, a non-profit law firm serving Monterey County seniors.

Linda Odgers
Monterey

Linda has sung with the Festival Chorus for three seasons. She attended Monterey Peninsula College and San Francisco State where she studied music. She has sung with the Monterey Symphony and is currently singing with I Cantori di Carmel. She also sings for the choir at St. Jude's Catholic Church.

Jennifer Paduan
Monterey

This is Jennifer's fifth season with the Festival. She is a graduate of Oregon State University (MS) and Smith College (BA). Jenny is a member of I Cantori di Carmel, is active in musical theater, and has sung with the Smith College Glee Club and Smiffenpoofs. She is a marine geologist at the Monterey Bay Aquarium Research Institute.

Heidi Van der Veer
Monterey

Heidi Southworth Van der Veer debuts with the Festival Chorus this season. Her undergraduate degree is in Performing Arts-Voice from the University of Hawaii. She has performed with Hawaii Opera Theatre, attended Oberlin's Baroque Performance Institute, sung and modeled internationally, and was a finalist in the Carmel Music Society 2006 Vocal Competition. Heidi teaches piano and voice at the Van der Veer Music and Performing Arts Studio in Monterey to students of all ages. Visit www.Heidiva.com

Jean Widaman
Carmel

Now in her 20th season with the Festival, Jean is a musicologist, music educator, and choral director who holds degrees from Brandeis University (PhD) and Occidental College (BA). She has taught music at every level from kindergarten to graduate seminars, writes program notes and gives pre-concert talks. She now enjoys teaching music at Olson Elementary School in Marina, and is Director of Music at All Saints Church, Carmel.

Peg Wittrock
Pacific Grove

Peg graduated from Purdue University (MS) and Miami Univeristy, Oxford, Ohio (BS). She maintains private practice in speech/language pathology including therapy for dyslexic students at Chartwell School. She has sung with the Festival for seven years and is also a member of Camerata Singers and St. Mary's-by-the-Sea Choir and enjoys painting, gardening, and, of course, family.

Tenors

Thomas Barber
Pacific Grove

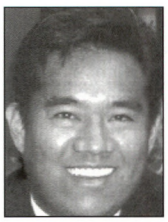
This is Tom's ninth year with the Festival. He has sung in small groups, including the Trinity Pipes, as well as glee clubs and choirs throughout his college years. Marriage, children and a career in rocket science diverted his attention from music until he retired in Pacific Grove in 1992. He paints with water colors, enjoys the game of golf and has sung with I Cantori di Carmel, VOCI, He now sings with the Camerata Singers, Cantus Singers Monterey and several church choirs. In his spare time, he travels with his wife Ida to visit and enjoy his seven grandchildren.

Mary Forbord
Salinas

Mary sings with Camerata Singers and Cantus Monterey. She taught English at Salinas High School for 38 years and is now happily retired, filling her life with music and travel with her husband and family. This is her third season as a member of the Festival Chorus.

Patrick Lynch
Monterey

Patrick has been a member of the Festival Chorus for 32 years! He is a Monterey Peninsula general contractor and has performed with I Cantori di Carmel and the Monterey Symphony Chorus.



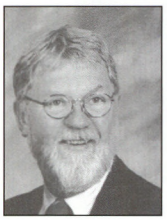
Robert Ramon
Pacific Grove

Robert has performed with the Festival Chorus for eleven years. He currently works in the herbal health industry. A lifelong choral music enthusiast, he has perfomed locally with the Monterey Peninsula Choral Society, the Monterey Symphony Chorus and I Cantori di Carmel. He currently sings with the Camerata Singers and directs Cantus Chamber Singers of Monterey.

Mark Stevens
Corral de Tierra

Mark holds a Master of Science degree from Rensselaer Polytechnic Institute and a Bachelor of Science degree from the United States Military Academy at West Point. He is a licensed professional engineer and is on the faculty of the Naval Postgraduate School. He is a Lt. Col., USA, Retired, and enjoys his association, both past and present, with the West Point Glee Club, Marin Consort Chorale, Marin Symphony Festival Chorus, I Cantori di Carmel, and numerous church

choirs. This is Mark's sixth season with the Festival.



David Wittrock
Pacific Grove

David is the Operations Director and Morning Edition host for 90.3 KAZU. He has sung with the Festival Chorus for seven years. David is a long-term member of the Camerata Singers, and a member of the Saint Mary's Episcopal Church Choir and Cantor in Pacific Grove. He also does blacksmithing demonstrations.

Baritone

Jack Arnold
Pebble Beach

Jack has performed with the U.C. Berkeley Men's Glee Club and Senior Men's Octet, Monterey First Presbyterian Church Chancel Choir, the Good News Guys Gospel Quartet, I Cantori di Carmel, and Camerata Singers. He is a retired biology teacher from York School (Monterey, CA). Jack enjoys nature study, photography and grandchildren and serves as a Stephen Minister. This is Jack's fourth year singing with the Festival.

Bob Bogardus
Monterey

Now in his third season with the Festival, Bob performs regularly as a baritone soloist in religious and secular music — this year with I Cantori di Carmel and David Gordon's Opera Project Carmel. He also sings in the Chancel Choir of the First Presbyterian Church of Monterey. Bob is a software developer and web site builder by profession.

Anthony Cary
Pacific Grove

This is Tony's third year with CBF. He has sung with the San Francisco Symphony Chorus, the Oakland Symphony Chorus, the California Bach Society, the Baroque Choral Guild, the Berkeley Symphony, Philharmonia Baroque, and the Camerata Singers. A retired lawyer, Tony plays organ and also sings with I Cantori and the Monterey Symphony Chorus.

Jeff DeMarco
Pacific Grove

Jeff, a retired attorney and active substitute teacher, is currently Choir Director of Bethlehem Lutheran Church and owner of Pastyme Music. He sings with Camerata Singers, and Madregalia. He received his Master of Arts degree from UC Riverside and has been a member of the Festival Chorus for five years.

William Gee
Monterey

Bill received his Bachelor of Arts degree in music from San Francisco State University. He taught music in the Monterey Peninsula Unified School District for 35 years. Presently in his fifth year as a member of the Festival Chorus, Bill is also a member of the Monterey Symphony Chorus, I Cantori di Carmel. Peninsula Brass Quintet, and the Del Monte Express Big Band. In the past he played trumpet and French horn in the Vallejo, Ventura and Monterey Symphonies, and performed with El Mariachi Mixtlan.

Dale Harrison
Salinas

Dale Harrison is in his ninth year of teaching vocal music and music theory at Salinas High School in Salinas, California. He has also taught Biology and Chemistry for over 25 years. He holds degrees from Cal Poly Pomona in Biology and Chapman University in Computer Science. In June, he completed a Master of Music in Choral Conducting at California State University at Los Angeles.

Vinz Koller
Carmel

Vinz is a political scientist and sociologist and does management consulting in the public sector in the areas of job training and youth development for the US Department of Labor, state agencies, and Native American tribes. He holds degrees from the Monterey Institute of International Studies (MA) and the University of Zurich (BA). He is a passionate baker, skier and mountain biker. He started singing as a boy soprano with his father's choir in Schaffhausen, Switzerland and has been with the Festival Chorus for fourteen seasons.

Frank Raab
Carmel

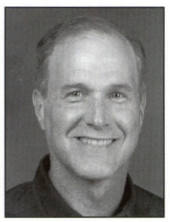
Frank has sung with the Festival Chorus for seven years. He received his Bachelor of Arts degree from Stanford, and is President and Founder of Spectrum Software Services, Inc. He is a former Navy and commercial airline pilot and longtime professional software developer. Frank currently sings with I Cantori di Carmel, Carmel Presbyterian Church Chancel Choir, and Madrigalia.

Michael Russell
Salinas

Michael holds degrees from Cleveland Chiropractic College (DC) and the University of Redlands, and has a private chiropractic practice. He also sings with Camerata Singers, Cantus Monterey, Opera Project Carmel, and has appeared onstage with Carmel Forest Theater, Western Stage and Ariel Theatrical. This is Michael's fifth season with the Festival Chorus.

Richard Sheere
Pacific Grove

Currently in his third year as a member of the Festival Chorus, Richard is a retired college and high school teacher as well as the retired choir director at St. Philips Lutheran Church, Carmel Valley. He graduated from the University of Redlands (BM) and holds a Master of Sacred Music degree from Union Theological Seminary, New York.



Larry Smith
Carmel

A graduate of Boston University (MBA), University of Michigan (MA) and Yale University (BA), Larry is Senior Vice President of West Marine. He has performed with the Yale Glee Club, Yale Spizzwinks, Apollo Club of Boston, The Hartford Chorale, Concert Choir and Scola of Christ Church Cranbrook and I Cantori di Carmel. Larry has sung with the Festival Chorus for seven years.

Accompaniment

Pauline Thomas Troia
Chorus Accompanist, Youth Chorus Accompanist
Pacific Grove, California

In addition to Pauline's role with the Bach Festival, she provides accompaniment for several local choral ensembles, including I Cantori di Carmel, the Camerata singers of Monterey County and the choir of the Carmel Mission Basilica. A native of Chicago, Pauline studied piano with Rudolf Ganz at the Conservatory of the Chicago Musical College and at Northwestern University in Evanston, Illinois with Wanda Paul. After settling on the Monterey Peninsula, she studied harpsichord and continuo at the San Francisco Conservatory of Music. In 2004, she accompanied the Adams Vocal Master Classes. Pauline serves as musician for Congregation Beth Israel in Carmel Valley; has performed with the Monterey Symphony, the Monterey Peninsula Choral Society and Hidden Valley Opera; and has accompanied master classes for the Stanford University Lively Arts Program.

Carmel Bach Festival Youth Chorus

Carmel Bach Festival Young Musicians are 19 years of age or younger and reside and/or study in Monterey, San Benito or Santa Cruz counties. They were chosen by auditions held in April 2009.

Soprano

Naomi Catterlin
Freshman
Monterey High School

Ariel Dooner
Senior
Monterey High School

Amanda Fridley
Sophomore
Monterey High School

Chayo Fuentes
Sophomore
York School

Samantha Harrison
Senior
Salinas High School

Ashley Johnson
Sophomore
Salinas High School

Kassie McIntyre
Freshman
Stevenson School

Summer Rayle-Striler
Sophomore
Carmel High School

Alto

Lauren Anderson
Senior
Salinas High School

Emily Barnthouse
Sophomore
Salinas High School

Ann Carrothers
Freshman
York School

Katie Gentry
Senior
Salinas High School

Tanya Harris
Freshman
Cabrillo College

Rachel Lowery
Junior
Pacific Grove High School

Erika Paredes
Sophomore
Salinas High School

Tenor

Mario Avina
Sophomore
Salinas High School

Justin Huang
Junior
Monterey High School

Quervin Ortega
Sophomore
Salinas High School

Jorge Torrez
Freshman
Cabrillo College

Accompanist

Pauline Thomas Troia

Baritone

Justin Gaudoin
Junior
Monterey High School

Gabe LaCasse
Freshman
Carmel High School

James Lesui
Freshman
Cabrillo College

Juan Mendoza
Junior
Salinas High School

Adam Skerritt
Sophomore
Monte Vista Christian Scho

D.J. Taylor
Senior
Salinas High School

Joshua Weishaar
Sophomore
Salinas High School

The Carmel Bach Festival is deeply grateful to Church of the Wayfarer, Carmel for hosting the Youth Chorus auditions in April; to Carteena Robohm, Director of Music and Children's Ministries, for her invaluable assistance. We offer very special thanks to the parents and music teachers who encourage and guide these young singers.

Youth Chorus Sponsorship: Susan Watts DuCoeur, John and Nancy Durein, Susan and John Koza, Natalie A. Stewart, Cyril and Jeanne Yansouni (2)

Carmel Bach Festival Young Musicians

Carmel Bach Festival Young Musicians are 19 years of age or younger and reside and/or study in Monterey, San Benito or Santa Cruz Counties. They were chosen by auditions held in Carmel on May 1, 2 and 3, 2009.

Voice

Christiana Meeks
Age 17
Monte Vista Christian School
Private Teacher:
Dr. David A. Dehner

Piano

Annabel Chen
Age 7
Carmel River School
Private Teacher:
Janet Hayslett

Tyler Hayford
Age 12
Baymonte Christian School
Private Teacher:
Vlada Moran

Gabrielle Micheletti
Age 15
York School
Private Teacher:
Barbara Ruzicka

Patrick Murphy
Age 14
Carmel High School
Private Teacher:
Barbara Ruzicka

Flute

Sangeun Elizabeth Sim
Age 16
Monterey High School
Private Teacher:
Ursi Frei

Hayoung Youn
Age 15
Pacific Grove High School
Private Teacher:
Ursi Frei

Violin

Charlotte Chuen
Age 12
Carmel Middle School
Private Teacher:
Rochelle Walton

Kevin Dong
Age 14
Pacific Collegiate School
Private Teacher
Astrid Huala

Willie Dong
Age 14
Pacific Collegiate School
Private Teacher
Astrid Huala

Kayla Ettinger
Age 7
King City Arts Charter School
Private Teacher:
Rochelle Walton

Johnny Lim
Age 12
Pacific Grove High School
Private Teacher:
Rochelle Walton

Minju Lim
Age 16
York School
Private Teacher:
Rochelle Walton

Peter Mellinger
Age 13
Carmel Middle School
Private Teacher:
Rochelle Walton

Hannah Rider
Age 14
All Saints Day School
Private Teacher:
Rochelle Walton

Deonte Towner
Age 17
North Salinas High School
Private Teacher: Susan Debnekoff

Joy Yamaguchi
Age 15
York School
Private Teacher: Rochelle Walton

Cello

Arianne Ferare
Age 16
San Benito High School
Private Teacher:
Marilyn George

Ashley Ng
Age 15
Leland High School
Private Teacher:
Marilyn George

Clarinet

Perry Choi
Age 16
York School
Private Teacher:
Erica Horn

Accompanists

Susan Bass
Ayla Ettinger
Christopher Kroeze
I Hsin Lowe
Marilyn Markham
Gabrielle Micheletti

The Carmel Bach Festival is deeply grateful to Church of the Wayfarer, Carmel, for hosting the Young Musicians auditions in May; to Carteena Robohm, Wayfarer's Director of Music and Children's Ministries, for serving as audition co-adjudicator; and to Beverly Dekker-Davidson, Larry Davidson, and Sandy Farrell, for managing the audition days. We offer very special thanks to the parents and music teachers who encourage and guide these Young Musicians.

Volunteers

The Carmel Bach Festival is deeply grateful to the following individuals for their many hours of volunteer work. The Festival would not be possible with out their dedicated behind-the-scenes work. A special thank you to those highlighted in bold print for their weekly support year-round.

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Kit Armstrong
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Jack Arnold
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Sheila Barton
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John Blinks
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Christine Boulanger
Mary Boyken
Karla Bristow
Diana Brown
Rome Brumfield
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Barbie Burdick
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Kit Franke
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Robert Frost
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Judy Williams
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Theresa Williams
Alma Wood
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Sue Wulfmeyer
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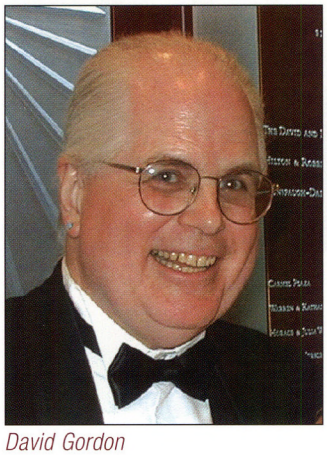
The Art of the Dramaturge

By Barbara Rose Shuler, Performing Arts Writer

"Dramaturge," a word with a noble meaning and purpose, admittedly sounds weird if spoken aloud. According to the Oxford English Dictionary (OED), when pronounced correctly, the last syllable rhymes with splurge or purge.

Despite the OED's clear indication of the arrival of the word into our language from the French "dramaturgie," with its soft g and final e, it has become fashionable in some quarters to use "dramaturg," a new spelling spoken often with a hard g, as in gurgle. The word originally comes from the Greek *dramatourgía,* meaning "composer of drama."



David Gordon

This season David Gordon — longtime member of the Carmel Bach Festival's artistic team who has been serving as its de facto dramaturge for years — claims the title officially. Gordon's phenomenal involvement with and support of all aspects of the Festival has led to a litany of titles and functions so numerous as to remind one of ribbons of distinction on a general's chest. This unusual word and profession encompasses perfectly Gordon's unique contribution to the Festival with his full Renaissance spectrum of talents and skills.

As Festival Dramaturge, Gordon will continue his work unaltered as faithful advisor and unifying force for the directors, artists, designers, crew, staff, marketing department, volunteers and patrons; his duties as lecturer, writer, vision communicator, researcher, fact checker, vocal coordinator, master class director, supertitles translator, private coach, resident Baroque scholar, computer whiz, humorist, former principal tenor of the Festival and performer in at least one major concert each season.

Gordon, who describes himself as a "word geek" stands with the older, venerable OED spelling of dramaturge, which entered the English language no later than the mid-19th century.

Acclaimed word scholar and logophile Charles Harrington Elster, who wrote *The Big Book of Beastly Mispronunciations* — hailed by William Safire as "the best survey of the spoken field in years" — emphatically holds with the OED's spelling and pronunciation of dramaturge, calling the e-less variant "illogical and erroneous."

"Perhaps we would all be better off using the word `dramaturgist' instead," he says. "It's slightly older, more obviously English, and virtually impossible to mispronounce."

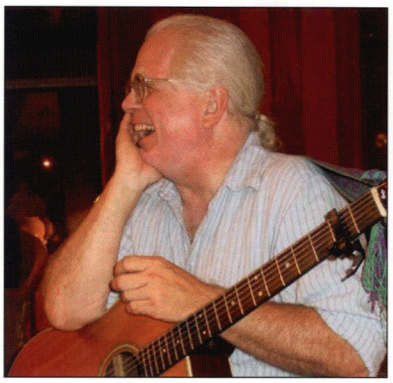
[As a side note, Elster includes the recommended pronunciation of Bach in his Big Book as the linguistic "voiceless velar fricative" which resembles the sound of the clearing of the throat.]

Gotthold Lessing, an outstanding figure of the German Enlightenment, writer, dramatist, philosopher and art critic, is credited with establishing dramaturgy as a vital element in the performing arts process through his work at the Hamburg Repertory in the 18th century. Lessing, the son of a Lutheran pastor

who would have been 20 years old at the time of Bach's death, wrote a book of essays on German theater called *Hamburgische Dramaturgie (The Hamburg Dramaturgy),* which is considered the foundational resource on the art and rationale of dramaturgy.

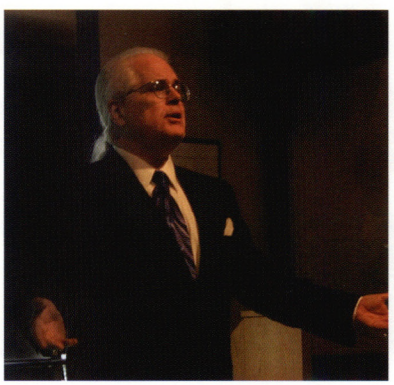
By the end of the 18th century, the position of dramaturge had been established in all major German theaters.

Early in his career, when he was engaged as a singer by a bustling Austrian opera, operetta and theater company, Gordon made direct contact with this august German dramaturgical tradition.



"The dramaturge worked in all the venues," Gordon explains. "He would help to unite the theater and opera seasons. He would work with us in developing character and resource materials for certain operas that we were in. He was closely involved in all the programming. He was our music historian and very much a living part of the artistic process working within the company."

Nowadays, most larger theater companies, opera houses and festivals employ the services of a dramaturge. The job particulars vary somewhat from one organization to another but the fundamentals remain. The dramaturge works from within as part of the artistic team, specializing in research, development and communication, and is uniquely familiar with all aspects of the operation. A first-rate dramaturge feels as comfortable in the white heat of the artistic process as in the hermetic world of the writer, scholar and editor or the roles of court jester and critic. He or she flourishes as a charming, informative partner for the audience helping them make authentic personal connections to the artistic worlds that await them. A dramaturge also feeds back important public responses to the artistic ensemble.



The best way to learn about the art of the dramaturge is to spend time with one. David Gordon is among the best around and he's available to the public every day of the Festival. Go find him!

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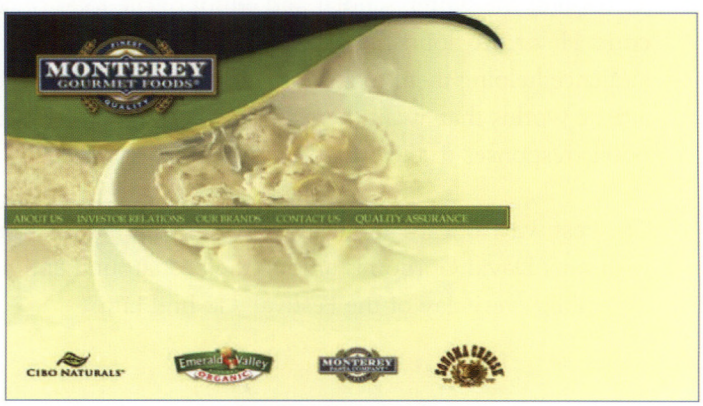

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CARMEL**ART**ASSOCIATION

82 Years of Local Art

Home of the nation's second oldest artist cooperative, this historic Carmel gallery has been a sales gallery for the works of some of California's greatest artists since 1927. Many early members were among the greats in California art history, including notables: **Armin Hansen, William Ritschel, Paul Dougherty, Mary DeNeale Morgan, Percy Gray, Francis McComas, E. Charlton Fortune** and many more. Some exhibit catalogues, now collector's items, are still available for sale from the gallery office. Continuing that proud tradition today, the Carmel Art Association's gallery features paintings and sculpture by over 120 of the area's most noted professional artists. Many have received national recognition. You are invited to visit Carmel's oldest gallery, to browse the changing monthly shows that provide fine art in all media and styles, to purchase or just enjoy.

Community Events

Painting demonstrations, lectures, films, concerts and opening show receptions are held regularly in the historic gallery and sculpture garden. Visitors are welcome to attend these events. Call the office for a schedule.

MARK YOUR CALENDAR

A week-long "Silent Auction" Saturday, August 22nd-29th ending with a birthday celebration including a public BBQ and live radio remote with KIDD Radio.

Dolores between 5th and 6th, Carmel
P.O. Box 2271, Carmel, CA 93921
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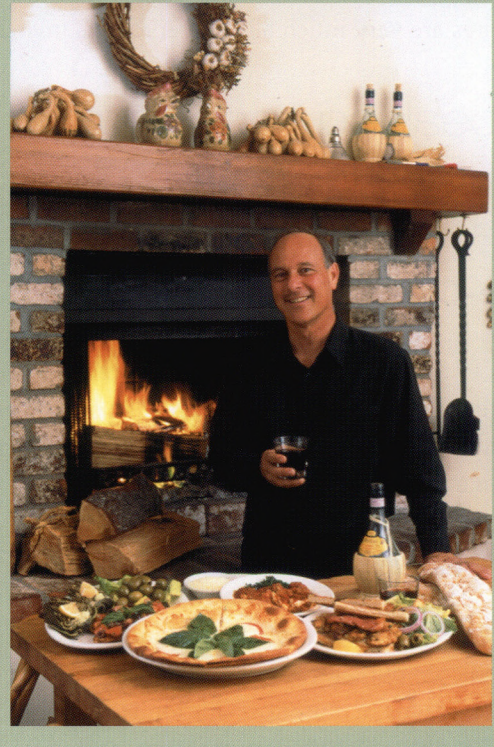

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Discovery Events

where you discover how music lives!

Classical music is found in many places beyond the formal concert hall. The music spills into life with hundreds of stories and experiences. At the Bach Festival you can participate in many ways, getting to know the music in casual settings often without a ticket charge. Audiences can deepen their understanding by listening to a story well-told at one of the lectures or music-inspired films. People new to classical music can learn from the many free talks and sample music new to them at the many free rehearsals and performances. Young people study with world-renowned artists, while their friends and schoolmates listen. Attend these events and discover how Bach and the music he inspires are very much alive! Everyone is invited to attend the many free talks, rehearsals and performances.

Speaking and Learning Series **all events are free**

Enrich your Festival experience by learning about music, the musicians and the artistic life of Carmel. These events take place in Carpenter Hall, Sunset Center Lower Level.

Pre-Concert Talks

David Gordon, the Festival's Dramaturge, introduces you to the day's main concert and describes the origins of the music in the context of history and the composers' lives. He always offers entertaining and fascinating historical insights and anecdotes.

Musical Heroics

– Saturdays, July 18 and 25 • 6:45pm

Beethoven dedicated his third symphony to his hero, Napoleon, but later angrily scratched out the inscription from his manuscript. Gordon tells the story of this stormy, revolutionary masterpiece and its daring sibling, Beethoven's beloved Piano Concerto No. 4.

Stories Old and New

– Sundays, July 19 and 26 • 12:45pm

Only Bach could create a single masterpiece inspired by the stories of a baby born in a manger, an 11-year-old German prince and the mythical hero Hercules. Gordon sheds light on *The Christmas Oratorio.*

The Many Seasons of Bach's Music

– Mondays, July 20 and 27 • 7:00pm

Gordon sets the scene for the Monday evening banquet of great concerti by J.S. Bach, and the rich and mellow octet by Bach aficionado Felix Mendelssohn.

Papa Haydn and His Musical Children

– Tuesdays, July 21 and 28 • 6:45pm

Haydn Seek: the search for the man behind the myth. Gordon introduces you to the surprising Haydn you never knew!

Magnificat

– Wednesdays, July 22 and 29 • 10:30am

The Mission Concerts include Bach's stirring *Magnificat in D.* Associate Conductor Andrew Megill shares an overview of this stunning choral program.

The Eternal Four Seasons

– Thursdays, July 23 and 30 • 7:00pm

Over the past 52 years, more than 120 recordings have been made of Vivaldi's groundbreaking set of four concerti: *The Four Seasons.* Gordon explains what makes this beloved music so memorable and what to listen for.

The Glorious Work

– Fridays, July 24 and 31 • 6:45pm

Josef Haydn's "The Creation" is the culmination of the 18th century oratorio. Gordon introduces the performances of this great masterpiece.

Discovery Events Sponsors: at&t, Cannery Row Company, S.D. Bechtel, Jr. Foundation, The Robert and Virginia Stanton Fund of the Community for Monterey County, Dunspaugh-Dalton Foundation, Monterey Peninsula Foundation, Nancy Buck Ramson Foundation, Target, Upjohn California Fund, Walker Foundation

Behind-the-Scenes

Informal and interactive conversations with musicians about music in Carmel.

You are your Instrument - The Life of a Singer

– Tuesday, July 21 • 4:00pm

David Gordon leads audience Q&A with Festival vocal soloists, chorale members, and Vocal Master Class participants. Learn about the fascinating and often perplexing life of the professional singer.

Music by the Bay

– Thursday, July 23 • 4:00pm

Carmel has been a center of music and visual arts for nearly a century. David Gordon and journalist and public radio personality Barbara Rose Shuler discuss the fascinating, colorful and quirky history of classical music in Carmel.

Musical Interludes

These free musical events deepen audiences experience of the Festival and make the music available to all those who want to hear it.

Open Rehearsals – *Sunset Center Theater*

Performances are the end result of many hours of onstage rehearsal. The Festival opens the doors to this private process and invites you in. Join us for these working rehearsals as Festival Music Director Bruno Weil leads the ensemble in these onstage working sessions in preparation for our main concert series. Gather in the Sunset Center Foyer 30 minutes before start time for an introductory chat by festival staff members. No ticket needed — open seating.

Orchestral Heroics-All Beethoven

– Thursday, July 9 • 10:00am

Festival Orchestra and Bruno Weil

Christmas Oratorio, Mendelssohn, Brahms

– Saturday, July 11 • 3:00pm

Chorale, Community Chorus, piano and Bruno Weil

Haydn: The Creation

– Monday, July 13 • 7:00pm

Orchestra, Chorale, Chorus, vocal soloists and Bruno Weil

Tower Music

These open air courtyard serenades by the Festival Brass feature the innovation programming and musical direction of trombonist Suzanne Mudge. Tower Music is inspired by the medieval tradition of announcing a special event with brass music from the tower of a castle or church.

Sunset Center Upper Terrace

Friday, July 17	7:00pm
Saturdays, July 18 & 25	7:20pm
Sunday s, July 19 & 26	1:45pm
Tuesdays, July 21 & 28	7:20pm
Friday s, July 24 & 31	7:20pm

Carmel Mission Garden

Wednesdays, July 22 & 29	7:55pm

You Share the Stage – *Sunset Center Theater*

The audience is welcome to attend for free — but the real thrill is sitting onstage with the performers. For a small charge of $20 you can sit with the musicians and experience their point of view. Seating onstage is limited. The view from the auditorium will be enhanced by large screen video of the details of the demonstrations.

Stringing Us Along

Tuesday, July 28 • 10:30am, Sunset Center Theater, Carmel

Festival Orchestra members play and demonstrate historic and modern string instruments and bows.

The Well-Tempered Keyboardists

Thursday, July 30 • 10:30am, Sunset Center Theater, Carmel

Our Festival features organs, 18th century harpsichords, fortepianos and a modern concert grand. Experience examples of all four keyboards in one amazing hour, as our Festival artists demonstrate and play these colorful instruments.

David Gordon is a thrilling Bach Evangelist, delivering the text with gripping excitement.
— San Francisco Examiner

Community Concerts: *music for all ages and all places*

These concerts bring the magic of music to the entire family and demonstrate the high performance standards of young people and young professionals. These informal and energized performances are presented by the Festival Youth Chorus, our Young Musicians, and by members of our professional ensemble. **These concerts are held across Monterey County and are free except *Vocal Fireworks.***

Music Performed by Youth

Youth Chorus and Young Musicians

Sunday, July 12 • 3:00pm – Robert Stanton Theater, King City

Don't miss hearing some of the finest high school singers and players from the Central Coast. Featuring the Festival Youth Chorus led by Director John Koza and accompanied by young instrumentalists.

Young Musicians Concert

Saturday, July 25 • 4:00pm, Sunset Center Theater, Carmel

Audition winners age 17 and younger from the Central Coast area in an informal hour of Baroque classics, hosted by Dramaturge David Gordon.

Youth Chorus Showcase

Friday, July 31 • 5:00pm, All Saints Church, Carmel

In this exciting solo recital members of our Youth Chorus demonstrate the skills they have developed through individual coaching with members of the Festival Chorale.

Youth Chorus and Young Musicians

Sunday, August 9 • 2:00pm, National Steinbeck Center, Salinas

This is an inspiring concert by the Festival's Youth Chorus, led by Youth Chorus Director John Koza.

Music Performed by Professionals

Bach's Tops Family Concert

Thursday, July 23 • 7:00pm, Oldemeyer Center, Seaside

An informal and interactive musical program featuring members of the festival's professional ensemble. For all ages!

Adams Vocal Master Classes

Mondays, July 13, 20, 27 & Thursdays, July 16, 23, 30

12:00 pm, Carmel Presbyterian Church

For 25 years, the Festival has solicited applications from talented young professional singers internationally. We select four of the most promising and bring them to the Festival to study Baroque repertoire with Festival solo artists. These working sessions offer a glimpse into how young professionals refine their vocal art.

Vocal Fireworks – Adams Master Class Showcase

Saturday, August 1 • 1:30pm, Sunset Center Theater – Cost: $22

Join us in celebration of the 25th Anniversary Season of our summer training program for gifted professional singers. In this concert our Adams Fellows perform a sparkling program of Handel's greatest works with members of the Festival Orchestra. Come hear the excitement of young singers who are strengthening their already strong talent.

Film Series: The Transforming Power of Music

NEW FOR 2009! Explore the power of the human voice to uplift and overcome through the Festival's first-ever film series. These inspirational films will be screened in the Sunset Center Theater. Admission is $10.

Les Choristes (The Chorus)

Saturday, July 18 • 1:30pm Sunset Center

Directed by Christophe Barratier

Released to rave reviews in 2004, *Les Choristes* was nominated for Best Foreign Language Film and Best Song categories at the 2004 Academy Awards. The movie is set in 1949 post-WW II rural France at a remote school for troubled boys. The boarding school, led by a headmaster who rules with corporeal punishment and harsh treatment, is a desolate, unforgiving and bleak environment populated by boys who have been abandoned, abused and orphaned. A new music teacher arrives and strives to find a way to connect with his young unruly students. Against the advice of the strict headmaster, the music teacher decides to embark on the journey of building a boys' choir. He uses unconventional teaching methods to win the trust of the boys while teaching them the wonders of music. This film has been compared to Mr. Holland's Opus and Music of the Heart for its inspirational story and focus on transformative power of music.

Photos © IMDb.com, Inc.

Photo © Mountain View Productions, Ltd.

The Singing Revolution (2007)

Saturday, July 25 • 1:30pm Sunset Center

Directed by James Tusty & Maureen Castle Tusty

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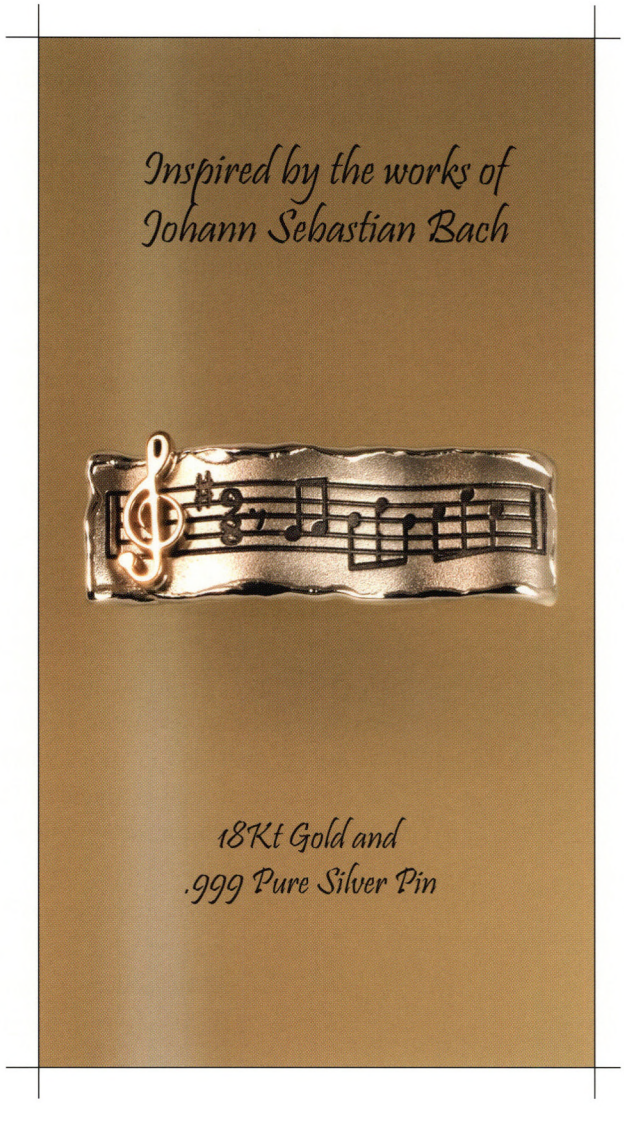

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Why So Serious?

HOW THE CLASSICAL CONCERT TOOK SHAPE

By Alex Ross

The modern classical-music performance, as audiences have come to know it and sometimes to love it, adheres to a fairly rigid format. The music usually begins a few minutes after eight, listeners having taken their seats beforehand to peruse program notes or chat with neighbors. The evening falls into two halves, each lasting around forty-five or fifty minutes. An orchestral concert often proceeds from overture or short tone poem to solo concerto, and then to a symphony or some other major statement; a solo recital builds up to a big sonata or a virtuoso showpiece. The audience is expected to remain quiet for the duration of each work, and those who applaud between movements may face embarrassment. Around ten o'clock, the audience claps for two or three minutes, the performers bow two or three times, and all go home. Opera has a slightly looser code — the length of the evening depends on the composer's whims, and the audience makes its feelings known with sporadic applause and very occasional boos — but there, too, an atmosphere of high seriousness prevails.

Most people are aware that this clockwork routine — reassuringly dependable or drearily predictable, depending on whom you ask — is of recent origin, and that before 1900 concerts assumed a quite different form. It's always a shock, though, to confront the difference in all its particulars. Two new books, Kenneth Hamilton's *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford: $29.95) and William Weber's *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge, $99), explore how and why the classical ritual has changed, augmenting a literature of concert sociology that also includes Lawrence Levine's *Highbrow/Lowbrow,* James Johnson's *Listening in Paris,* and several chapters of Richard Taruskin's *Oxford History of Western Music.* Here is Johnson's evocation of a night at the Paris Opéra in the years before the French Revolution:

> *While most were in their places by the end of the first act, the continuous movement and low din of conversation never really stopped. Lackeys and young bachelors milled about in the crowded and often boisterous parterre, the floor-level pit to which only men were admitted. Princes of the blood and dukes visited among themselves in the highly visible first-row boxes. Worldly abbes chatted happily with ladies in jewels on the second level, occasionally earning indecent shouts from the parterre when their conversation turned too cordial. And lovers sought the dim heights of the third balcony — the paradise — away from the probing lorgnettes.*

In other words, the opera served mainly as a playground for the aristocracy. The nobles often possessed considerable musical knowledge, but they refrained from paying overt attention to what the musicians were doing. Indeed, silent listening in the modern sense was deemed déclassé. Johnson quotes a nobleman writing. "There is nothing so damnable as listening to a work like a street merchant or some provincial just off the boat."

Public concerts didn't become widespread until after 1800, and well into the 19th century they took the form of "miscellanies" — eclectic affairs at which all kinds of music were played before audiences that seldom sat still or quieted down. Movements of symphonies and concertos were mingled with solo-piano pieces, songs and arias, dances and other lighter items. Applause usually erupted after movements, and at times during them, if the audience heard something it particularly liked. William Weber describes a Viennese concert in 1865 — featuring the Strauss-family orchestra and the Prussian Royal Hussars' band — that paired excerpts from Wagner's *Tristan and Isolde* with a male vocal quartet singing *What Girls Do to Logic.* Concerts varied in length and took place at odd hours. At a Berlioz event in Paris in 1833, the music began at fifteen minutes before midnight and ended well after one in the morning.

Piano recitals were, by modern standards, completely nuts. Hamilton in his deft sympathetic account of the old school virtuosos and their gaudy habits, devotes several amusing pages to the antics of the great Franz Liszt, who was the first pianist to break from the miscellany format and give concerts on his own, although the ensuing spectacle resembled *The Ed Sullivan Show* more than the hushed recitals of today. In one favorite routine, Liszt brought onstage a large urn into which his listeners had dropped slips of paper, each one inscribed with a suggestion for a tune on which he might improvise. He then drew out the messages one by one, taking delight in those which wandered off topic. Hamilton writes, "On turning out the urn in a concert on March 15, 1838 in Milan, Liszt found a piece of paper with the questions 'Is it better to marry or remain single?' to which he slickly replied, 'Whatever course one chooses, one is sure to regret it.' Written on another scrap he found the words 'the railroad' — which he illustrated on the keyboard with a swath of glissandi."

The audience sometimes participated without any prompting from the stage. Once, when Liszt was beginning a performance of the *"Kreutzer"* Sonata with the violinist Lambert Massart, listeners began calling out "Robert le Diable!" — meaning that they wished to hear instead Liszt's fantasy on themes from the Meyerbeer opera. Liszt acceded to the demand and launched into his "Robert" fantasy. Imagine what would happen today if, just as Maurizio Pollini was playing the first of Chopin's *Études,* concertgoers were to shout, "Claire de Lune! Claire de Lune!"

What changed? The historians point their fingers at the middle class. With the aristocracy declining in the wake of the French Revolution and subsequent upheavals, the bourgeoisie increasingly took control of musical life, imposing a new conception of how concerts should unfold: programs favored composers of the past over those of the present, popular fare was banished, program notes provided orientation to the uninitiated, and the practice of milling about, talking, and applauding during the music subsided. To some extent these changes can be explained in anthropological terms by applauding here and not applauding there the bourgeois were signaling their membership in a social and cultural élite. As Johnson point out, they felt obliged to reconfirm that status from year to year since unlike the aristocrats of yore, they lived in fear of going back down the ladder. "The bourgeoisie isn't a class, it's a position," the *Jornal des Débates* advised "You acquire it, you lose it." Attending concerts became a kind of performance in itself, a dance of decorum.

Yet the "great transformation," as Weber calls it, wasn't an exercise in making concerts as stuffy as possible. Many latter-day analysts have lamented what is often called the "sacralization" of classical music, but Weber defends to a degree, the much maligned middle class. He observed that the new mentality pointedly rejected aristocratic values, which relegated serious artistic strivings to the

continued on next page

background. To program an entire Beethoven symphony was in many cases an idealistic act, even a subversive one; musicians were striking a blow on behalf of the rights of the "self willed individual," in Weber's words, with Beethoven heroically representing all those who yearned for basic human liberties. And the music itself demanded a change. When Beethoven began his Ninth Symphony with ten bars of otherworldly pianissimo, he was defying the norms of his time essentially imagining a new world which the audience would await the music in an expectant hush. Soon enough that world came into being.

One turning point came in 1807, with a pair of concerts at the Leipzig Gewandhaus, a hall converted from a textile merchants' building. Beethoven's *Eroica* was played less than two years after its première. A week later, "by demand" the symphony had an encore. The first time it opened the program, with miscellaneous fare ensuing (works of Federici, Scheider and Naumann), the second time, the *Eroica* ended the evening, with Mozart and more Beethoven preparing the way. The idea of the curated program — of the concert as intellectual journey — was beginning to take hold. In 1836, Liszt, amid his variety-show escapades ventured the entire *"Hammerklavier"* Sonata in Paris, while Clara Wieck, around the same time, played all three movements of the *"Appassionata"* in Vienna, provoking, Hamilton tells us, "intense debate."

Even those who look back nostalgically to the wild old days — Hamilton, an accomplished Scottish pianist, contrasts the showmanship of Liszt with the "sheer routine and funereal boredom" of many recitals he hears today — will be wary of reviving the habits of 1750 or 1800. Large tracts of the repertory of the past two hundred years would be unimaginable in that world: Debussy could never have disclosed the fragile epiphanies of *The Afternoon of a Faun* before a chattering audience, and Mahler's catch-all symphonies would lose their dramatic momentum if they were chopped into bleeding fragments. The other night, at the Mostly Mozart Festival, the cellist Anssi Karttunen joined the City of Birmingham Symphony to play *Notes on Light,* a gently ravishing piece by the Finnish composer Kauja Saariaho. The work ends with the cellist hovering ethereally around the notes B and F-sharp, trilling and bowing near the bridge or the fingerboard. The following night, during a performance of Mozart's Clarinet Concerto, the clarinetist Kari Kriikku chose a whisperingly soft dynamic for the second iteration of the main theme of *Adagio.* Both nights, the audience added to the spell by making no sound. Neither effect would have registered in the Paris of 1750.

Credit the bourgeoisie, then, for enabling new kinds of expression. But there was a downside to the middle-class revolution, as Weber unblinkingly shows in his book. For years, he has been gathering data on late-18th and 19th century performances, and he summarizes his findings in graphs showing how works of dead composers came to dominate concerts in Paris, London, Leipzig, and Vienna. In 1782, in Leipzig, the percentage was a low as 11%. By 1830, it was around 50%, going as high as 74% in Vienna. By the 1860s and 1870s, the figure ranged from 68% to 94% in Paris. Matters progressed to the point where a Viennese critic complained that "the public has got to stay in touch with the music of its time...for otherwise people will gradually come to mistrust music claimed to be the "best," and organizers of a Paris series observed that some of their subscribers "get upset when they see the name of a single contemporary composer on the programs." These quotations come from 1843 and 1864. Anyone who believes that 20th century composers, with their harsh chords and rhythms, betrayed some sacred contract with the public should spend a few moments absorbing Weber's data. In fact, the composers were betrayed first.

When the concert rite emerged in its perfected form, circa 1950 — the ban on applauding after movements took hold only in the early 20th century, almost certainly prompted by the passivity of home listening — it seemed to elevate and to stifle the music in equal measure. Composers were empowered by the worshipfulness of the proceedings, but, generally, only if they were dead. Performers thrived on the new attentiveness, but struggled against the monkish strictures of conservatory training and certain inexplicable regulations governing behavior and dress. (The overarching problem of classical music is the tuxedo.) Listeners, too, come away feeling both liberated and confined. James Johnson identifies what he call "the paradox of bourgeois individualism" — a culture of conformity encircling an art of untrammeled personal expression.

Yet the concert has not stopped evolving. Indeed, in the past decade or so the long reign of the eight-to-ten, symphony-after-intermission affair has weakened. This summer, I've seen a Bang on a Can marathon that resembled an Internet-age miscellany, missing composition, improvisation, and rock and roll; I've attended an Opera Omnia production of Monteverdi's *L'Incoronazione di Poppea* at Le Poisson Rouge, a new, classical-friendly club space on Bleecker Street; I've watched as the vocal ensemble Beata Viscera sang medieval pieces by Pérotin before a rain-soaked crowd in Damrosch Park, next to the Met; and I've taken in another of Mostly Mozart's popular late-night offerings — a deeply thoughtful performance, by Jeremy Denk, of Schubert's wintrily beautiful *Piano Sonata in B-Flat.* A new generation of American conductors, notable David Robertson, Alan Gilbert, and Robert Spano, is opting out of the one-masterpiece-from-each-column approach to programming, devising combinations of works that cut arrestingly from the ancient to the brand-new. Musicians are searching out fresh ways to play canonical scores and present themselves in public. Kenneth Hamilton is one of several pianists calling for a revival of Romantic mannerisms that have long been sidelined as vulgar: rolling chords, detaching melody from accompaniment, even improvising preludes to introduce major works. When Kriikku played Mozart the other night, he devised his own brief cadenzas, respecting period style while communications his spiky, impish spirit.

The problem isn't that the modern way of giving concerts has grown hopelessly decrepit, as some say; it's that music has for too long been restricted to a single, almost universally duplicated format. If the idea is to treat composers as serious artists, then concerts must become significantly more flexible, in order to accommodate the myriad shapes of music of the past thousand years. Superbly polished as today's performances are, I sometimes get the feeling that the classics are a force more contained than unleashed, and that new works might still produce the tremendous effect that Beethoven had on Berlioz's old music master at a concert in Paris: "When I came out of the box and tried to put on my hat, I could not find my own head."

This article first appeared in the *New Yorker Magazine* in September 8, 2008. Alex Ross has been the music critic of the *New Yorker Magazine* since 1996. From 1992 to 1996 he wrote for the *New York Times.* His first book, *The Rest Is Noise: Listening to the Twentieth Century,* was published in 2007 by Farrar, Straus & Giroux, becoming a bestseller; it won a National Book Critics Circle Award and the Guardian First Book Award, was a finalist for the Pulitzer and the Samuel Johnson prizes, and appeared on the *New York Times'* list of the ten best books of 2007. Ross has received a Letter of Distinction from the American Music Center, fellowships from the American Academy in Berlin and the Banff Centre, three ASCAP-Deems Taylor Awards, and a fellowship from the MacArthur Foundation. In 2008 he served as a McGraw Professor in Writing at Princeton University. A native of Washington, DC, he now lives in Manhattan. In 2005 he married the actor and filmmaker Jonathan Lisecki.

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Members of the Continuo Society have named the Carmel Bach Festival as a beneficiary in their estate planning documents. This wise and generous provision will help ensure the Festival's legacy of inspiration and beauty through music for generations to come.

You are invited to join the Continuo Society by making this very meaningful commitment. If you wish to consider making a gift to the Festival in your will or trust, we would be happy to provide you with basic information to use in discussing this step with your attorney, accountant or financial advisor. Please contact Camille Kolles, Carmel Bach Festival Executive Director at 831-624-1521, ext. 18. We welcome the opportunity to talk with you.

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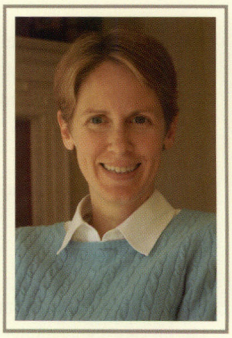

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Sun. Feb 14 ~	**Gustavo Romero, piano**	Sunset Center
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Sat. May 15 ~	**Piano Competition**	Sunset Center

2009 ~ 2010 SEASON

For more detailed information: **www.carmelmusic.org**
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Open Minds, Open Hearts — Festival Memories

By Lee and Shirley Rosen, Long-time Festival Patrons

Shirley and I were brand new in town in 1978, but had heard a little bit about the Festival from various people in Los Angeles, where we previously lived. Shirley sang in a Los Angeles church choir with Chorale Coordinator Diane Thomas, and my aunt was the Director of Instruments for the Colburn Foundation — one of the early benefactors of the Festival. So we eagerly attended our first concerts that summer and could not believe the magnificent music that came from Sandor Salgo and the Festival Orchestra, Chorale and Chorus in an old school auditorium. We were "hooked!" But we really didn't know anyone in Carmel except the clerks at Nielsen Brothers and the Carmel Laundry and Dry Cleaners (no longer in business) and a few restaurateurs. We also didn't know anyone associated with the Festival...until Board member Ruth Fenton found Shirley and me in a corner of the lobby during intermission talking between ourselves. Ruth introduced herself and, after spending a few minutes talking and realizing how much we loved the music, she invited us to the Green Room after the concert. Our love affair with the Festival and its musicians began. We quickly got involved, volunteering and helping where we could, and the Bach Festival became our best way to get to know the community in which we were living and the wonderful people associated with its support.

So, over the years we became avid attendees, got to know many of the musicians, staff, and supporters, and enjoyed watching our daughter dance to Tower Music at age three. In 1987, I was invited to join the Board of Directors, just in time to help plan for the Festival's 50th Golden Jubilee Season. I was fortunate to have been involved in the selection of Bruno Weil as Music Director in 1991, after Sandor Salgo announced his intention to retire at the conclusion of that year's Festival. As Board President during the 1994 and 1995 seasons, I watched the Festival continue to grow and develop as Bruno brought his style and incredible musicianship to Sunset Center. I also worked with the Board on strategic projects such as automating our ticket operations (how many remember the days with the old ticketing board filled with slots containing *all* the tickets for *all* the performances at *all* of the venues?); expanding our venues; and sowing the seeds with then Mayor Ken White for a new auditorium at Sunset. At the conclusion of the 1994 Festival, Bruno completely surprised me by asking me to join him on stage during the Best of the Fest concert, and the Chorus and Chorale, accompanied by the entire instrumental ensemble, sang a specially written "Thank You" by Bruce Lamott to the music of the *Osanna* from Bach's *B-Minor Mass.* It was an incredibly emotional moment and one of the greatest memories of my life.

The Festival remains one of the most important and enjoyable events of the year for us. We have made life-long and lasting friends among the musicians — many of whom we have visited in their homes or attended their concerts in other parts of the US, Canada, and Europe — and their return to Carmel is always an excuse for an impromptu get together, in addition to the scheduled Festival events. The Festival, and its family of staff, volunteers, musicians and supporters, continues to make our life in Carmel so rich and rewarding.

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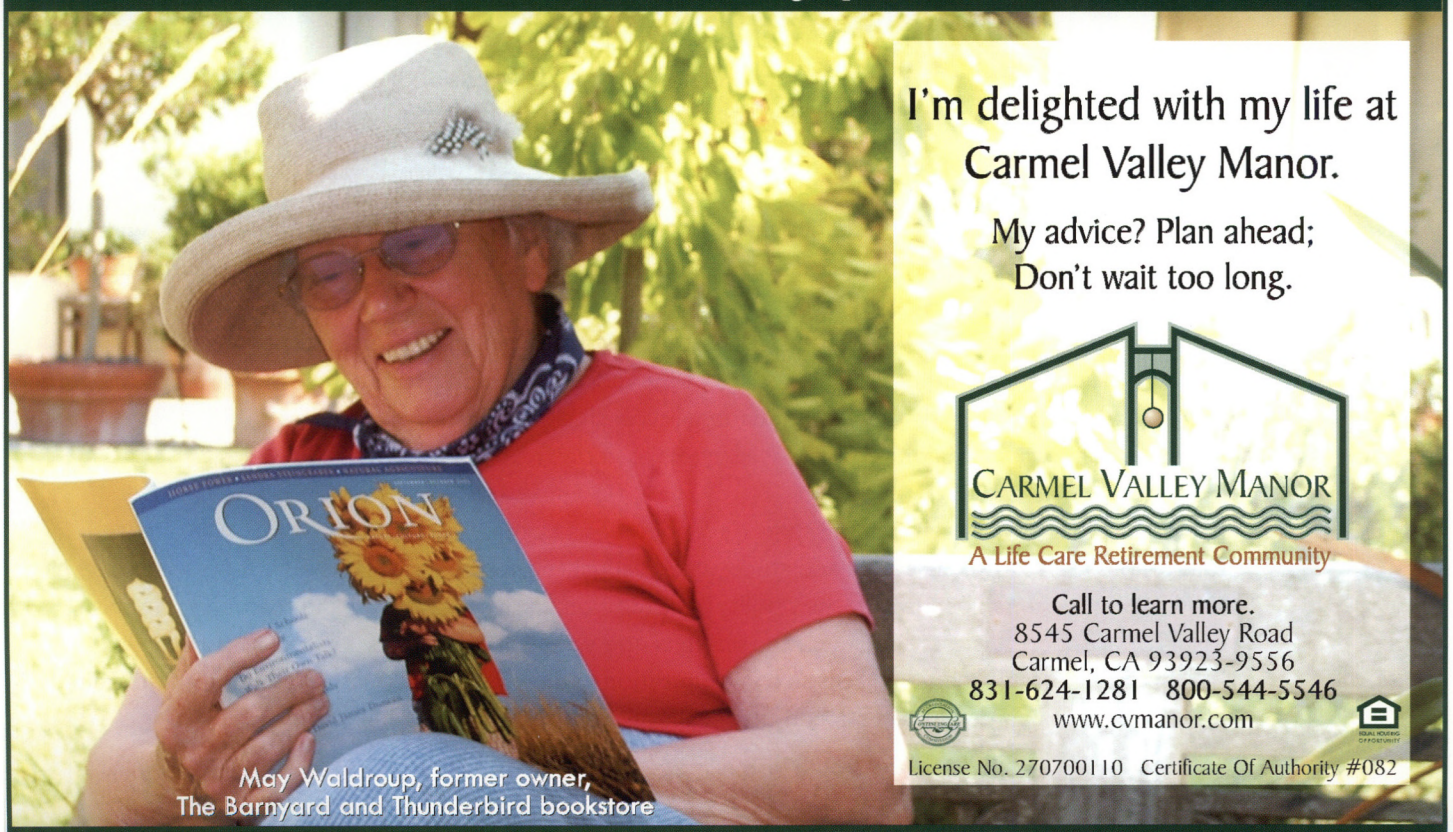

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Ansel and Virginia were musicians. Virginia performed and trained as a classical vocalist. Ansel was an accomplished classical pianist. In his youth, Ansel was conflicted about which art form to choose — photography or piano. Ansel writes in his autobiography that as a youth his mother said "Do not give up the piano! The camera cannot express the human soul." He replied "Perhaps the camera cannot, but the photographer can." Although the world lost the musical talents of Ansel and Virginia, their support for music lives on through the Master Class Endowment.

Virginia would be heartened by her legacy. Many of the Adams Master Class Fellows have gone on to record and sing professionally in the finest concert halls in the world — furthering the craft and their careers. More than a dozen alumni have appeared at Carnegie Hall in recent seasons. Master Class alumni perform on more than 60 recent CDs. Four of the last five first prize winners of the prestigious American Bach Society Vocal Competition were alumni of our Master Class. Some career highlights include:

Mary Wilson *soprano* One of America's rising soprano stars. Recent guest soloist appearances with the American orchestras of Cleveland, Detroit, St. Louis, St. Paul, and opera companies throughout North America.

Daniel Taylor *countertenor* With starring roles at the Metropolitan and Glyndebourne operas, and award winning recordings, Daniel is one of the most sought-after countertenors in the world

Marc Molomot *tenor* Paris Opera, international recording artist.

Kirsten Blasé *soprano* Major London-based career as concert soloist.

Each year the Festival receives more than 100 applications from talented young singers. We choose four to join the Festival ensemble and study with Festival Master Class teachers. The events include six working sessions open free to the public, plus additional private coaching and mentoring. In this casual atmosphere, visitors can watch the teachers and young artists as they explore all aspects of Baroque style, vocal technique, artistic communication and performance skills. In addition to the training, singers are awarded a cash stipend that acknowledges their professional standing.

A key strength of the program is the Festival's master teachers. David Gordon, Festival Dramaturge has been the Adams Master Class Program Director since 1991. David, hailed by the *Chicago Tribune* as "one of the world's great Bach tenors" is joined by Bach Festival soloists Kendra Colton (Oberlin voice faculty) and Sanford Sylvan (voice faculty, McGill University). Music Director and Keyboardist for the Master Class program is Scott Dettra, Organist and Associate Director of Music at the National Cathedral in Washington, DC. For more information on this year's Fellows (listed below), please visit the Master Class website: www.spiritsound.com.

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For a quarter century this program has been a true partnership of philanthropists and musicians. This year the following individuals made a contribution to this program as of May 31, 2009:

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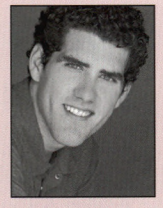
Derek Chester
Tenor



Scott Dispensa
Baritone

"I am learning to do less, to just trust my voice to tell the story. Though it's a leap of faith, I am learning to relax into it."

— VBA Participant

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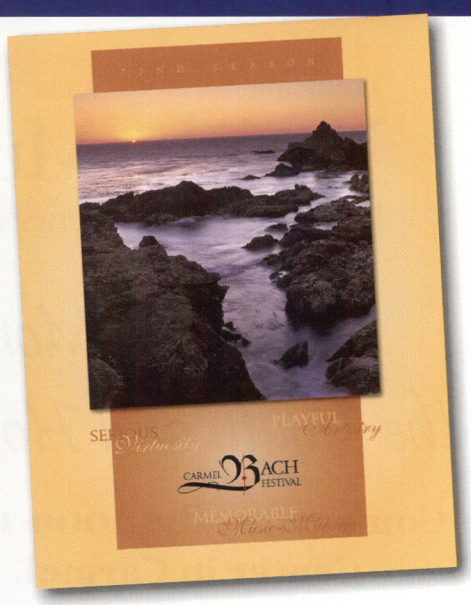

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CARMEL BACH FESTIVAL

CELEBRATING OUR 72ND FESTIVAL SEASON

Tower Music

Inspiration can come upon us in the most unpredictable ways. I usually seize on an idea during hard exercise or sometimes upon waking at 2:00 a.m., but it was during an instant chat on Facebook with a local Carmel writer that inspired this year's overall theme. She loves music from the Baroque era and is also a Tower Music groupie, so I threw a few titles at her as possible choices for this year. Two of those titles from Handel's repertoire set me to thinking about the four elements. Suites from Handel's *Water Music* and *Fireworks Music* will be featured as part of our repertory theme of the Four Elements — Air, Water, Earth, and Fire. In fact, we will have a bit of fun connecting these four elements with our repertoire choices and we hope you will enjoy the ride.

We are also honoring several composers who have major anniversaries — Felix Mendelssohn, 200th year of his birth; Henry Purcell, 350th year of his birth; Franz Joseph Haydn, 200th year of his death; and Georg Friedrich Handel, 250th year of his death.

Our opening night and subsequent Fridays will begin with the glorious *Fanfare* from *La Peri,* followed by selections from John Adson's *Courtly Masquing Ayres,* to give us much needed "Air." We are delighted to finally have the Musica Rara edition of this collection from which to perform. Back by popular demand is Peter Warlock's *Capriol Suite,* arranged for our Tower Brass. Saturdays will feature *The Water Music* and a suite of dances by Anthony Holborne (ever heard of the Holborn Viaduct in London? There's a good water story there as well!)

We begin our Earth Sundays with two canzons by Paul Peuerl from his 1613 collection *Weltspiegel* ("mirror of the world"). We will also play three dances from Purcell's *The Fairy Queen,* which is not an opera but belongs to a genre so characteristic of 17th century English theater, in which music and drama are combined yet remain separate, and thus much of the music plays well on its own. *Centone III* is a suite of short works by Mendelssohn and will close the Sunday program. Finally, we hope to "light your Fire" on Tuesdays with Handel's *Fireworks Music.* Wednesdays at the Mission will feature our Trombone section (who represent Water, Fire, and Earth) and will feature the music of Bach, Bruckner, Haydn, and Mendelssohn.

As always, we hope Tower Music will cause you great exhilaration, excitement, and elation!

— Suzanne Mudge

FRIDAYS (AIR)

Paul Dukas *1865-1935*
Fanfare from *La Peri* (1912)

John Adson *c.1587-1640*
Courtly Masquing Ayres (1621)

Peter Warlock *1894-1930* *(arr. Suzanne Mudge)*
Capriol Suite (1926)
Basse Danse
Pavanne
Bransles
Pieds-en-l'air
Mattachins

SATURDAYS (WATER)

Georg Friedrich Handel *1685-1759*
Water Music
Allegro
Air
Horn Pipe

Anthony Holborne *d.1602*
Suite (1599)
The Choice (Almain)
Heres Paternus (Pavan)
The Fairie-round (Galliard)
Honie Suckle (Almain)

SUNDAYS (EARTH)

Paul Peuerl *c.1570-1624*
Canzons 1 and 2 from *Weltspiegel*

Henry Purcell *1659-1695*
Dances from *The Fairy Queen* (Creature Feature)
The Fairies
Monkey's Dance
The Green Men

Felix Mendelssohn *1809-1847*
Centone III

TUESDAYS (FIRE)

Henry Purcell *1659-1695*
Allegro and Air from *King Arthur*

Georg Friedrich Handel *1865-1759*
Fireworks Music (1749)
Overture
Allegro
Menuets I and II
La Rejouissance

WEDNESDAYS (TROMBONES)

Johann Sebastian Bach *1685-1750*
My Spirit Be Joyful from Cantata BWV 146

Anton Bruckner *1824-1896*
Aequale No. I

J.S. Bach
Three Bach Chorales

Franz Joseph Haydn *1732-1809*
Fugue

Felix Mendelssohn *1809-1847*
Lift Thine Eyes

J.S. Bach
Fuga Canonica* from *The Musical Offering

Leonard Ott, Susan Enger, *trumpet*
Christopher Cooper, Loren Tayerle, *French horn*
Bruce Chrisp, Suzanne Mudge, Wayne Solomon, *trombone*
Kevin Neuhoff, *timpani*

Tower Music is sponsored by Mrs. Geraldine F. Stewart.

Friday Main Concert

July 17, 24 and 31, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra, Chorale and Soloists
Bruno Weil, *conductor*

This concert will be broadcast on KUSP 88.9 FM on July 24, 2009 at 8:00pm.

Let There Be Light

Franz Joseph Haydn
1732-1809

Die Schöpfung (The Creation)

Kendra Colton, *soprano* (Gabriel, Eva)
Alan Bennett, *tenor* (Uriel)
Sanford Sylvan, *baritone* (Raphael, Adam)
Patricia Thompson, *mezzo-soprano* (in the finale)

PART ONE

1. INTRODUCTION: *Die Vorstellung des Chaos* (The Representation of Chaos)

Scene 1

2 RECITATIVE (Raphael): *Im Anfange schuf Gott Himmel und Erde*
(In the beginning God created Heaven and Earth)

CHORUS: *Und der Geist Gottes schwebte auf der Fläche der Wasser*
(And the spirit of God moved upon the face of the waters)

3. ARIA (Uriel): *Nun schwanden vor dem heiligen Strahle* (Now vanish before the holy beams)
Chorus: *Verzweiflung, Wut und Schrecken* (Despair, rage and terror)

Scene 2

4. RECITATIVE (Raphael): *Und Gott machte das Firmament* (And God made the firmament)
5. SOLO WITH CHORUS (Gabriel): *Mit Staunen sieht das Wunderwerk*
(In awe behold the wondrous work)

Scene 3

6. RECITATIVE (Raphael): *Und Gott sprach: Es sammle sich das Wasser*
(And God said: Let the waters be gathered together)
7. ARIA (Raphael): *Rollend in schäumenden Wellen* (Rolling in foaming waves)
8. RECITATIVE (Gabriel): *Und Gott sprach: Es bringe die Erde Gras hervor*
(And God said: Let the earth bring forth grass)
9. ARIA (Gabriel): *Nun beut die Flur das frische Grün* (With verdure glad the fields appear)
10. Recitative (Uriel): *Und die himmlischen Heerscharen verkündigten*
(And the heavenly host proclaimed)
11. CHORUS: *Stimmt an die Saiten* (Let the harp resound)

Scene 4

12. RECITATIVE (Uriel): *Und Gott sprach: Es sei'n Lichter an der Feste des Himmels*
(And God said: Let there be lights in the firmament of heaven)
13. RECITATIVE (Uriel): *In vollem Glanze steiget jetzt die Sonne strahlend auf*
(In radiant brightness now rises the sun)
14. TRIO AND CHORUS: *Die Himmel erzählen die Ehre Gottes*
(The heavens proclaim the glory of God)

PART TWO

Scene 1

15. Recitative (Gabriel): *Und Gott sprach: Es bringe das Wasser*
(And God said: Let the waters bring forth)

16. Aria (Gabriel): *Auf starkem Fittiche schwinget* (On mighty wings the eagle soars aloft)

17. Recitative (Raphael): *Und Gott schuf grosse Walfische* (And God created great whales)

18. Recitative (Raphael): *Und die Engel rührten ihr' unsterblichen Harfen*
(And the angels struck their immortal harps)

19. Trio and Chorus: *In holder Anmut stehn* (In loveliness adorned)

Scene 2

20. Recitative (Raphael): *Und Gott sprach: Es bringe die Erde hervor*
(And God said: Let the earth bring forth)

21. Recitative (Raphael): *Gleich öffnet sich der Erde Schoss* (At once earth's womb is opened)

22. Aria (Raphael): *Nun scheint in vollem Glanze* (Now heaven in all her glory shines)

23. Recitative (Uriel): *Und Gott schuf den Menschen* (And God created man)

24. Aria (Raphael): *Mit Würd' und Hoheit angetan* (In honor and dignity clad)

25. Recitative (Raphael): *Und Gott sah jedes Ding* (And God saw every thing he had made)

26. Chorus and Trio: *Vollendet ist das grosse Werk* (The great work is completed)

INTERMISSION

PART THREE

Scene 1

27. Recitative (Uriel): *Aus Rosenwolken bricht* (In rosy clouds appears the morning)

Scene 2

28. Duet with Chorus (Eva and Adam): *Von deiner Güt,' o Herr und Gott*
(Of Thy goodness, O bounteous Lord)

Scene 3

29. Recitative (Adam and Eva): *Nun ist die erste Pflicht erfüllt*
(Our first duty we have now performed)

30. Duet (Adam and Eva): *Holde Gattin! Dir zur Seite* (Dearest wife! At thy side)

Final Scene

31. Recitative (Uriel): *O glücklich Paar* (O happy pair)

32. Chorus: *Singt dem Herren alle Stimmen* (Every voice sing unto the Lord)

Supertitles by David Gordon

The Friday Main Concerts are sponsored by
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The Creation

Never was I so devout as when composing The Creation. I knelt down every day and prayed to God to strengthen me for my work. — Josef Haydn

During his English sojourns Haydn heard festive public performances of the oratorios of Handel and was inspired to write his own work of this kind. Johann Peter Salomon, the impresario responsible for bringing Haydn to London, showed the composer a libretto entitled *The Creation of the World,* originally intended for, but never utilized by, Handel.

The text, based on Genesis and portions of Milton's *Paradise Lost,* attracted Haydn, but lacking confidence in his English, he was slow to undertake it at first. Back in Vienna, Baron Gottfried van Swieten, the Imperial Librarian and arts patron "recognized at once that such an exalted subject would give Haydn the opportunity I had long desired, to show the whole compass of his profound accomplishments and to express the full power of his inexhaustible genius." Van Swieten was well versed in Handel oratorios, having commissioned Mozart to adapt Messiah and others for performances in Vienna. Van Swieten translated *The Creation* into German and took an active interest in its musical treatment. He also organized a consortium of aristocrats to guarantee Haydn a handsome reward for his efforts.

Haydn devoted more than a year to the score before its first performance on April 30, 1798 for an elite Viennese audience. Public performances commenced the following year in Vienna's Burgtheater, followed by London and the rest of Europe, with triumphant results. Haydn was now undoubtedly the most celebrated musician in Europe. Having already proven himself in nearly every other genre of the time, this was a jewel in his crown of accomplishments.

Parts One and Two of *The Creation,* derived mostly from Genesis, are devoted to the six days of Creation as related by the archangels Raphael (bass), Uriel (tenor), and Gabriel (soprano). Each scene concludes with a hymn of praise.

A highly original introduction, *The Representation of Chaos,* depicts the void before Creation. Unresolved harmonies and strange, disjunct rhythms create an eerie atmosphere. Raphael describes a world "without form" in "darkness." Once the chorus quietly intones "And God said: let there be light," one waits in suspense for "and there was light." An eyewitness remarked on the first hearing: "in that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The delight of the electrified Viennese was so general that the orchestra could not go on for some minutes." Indeed, the grandeur of this moment is thrilling even after two centuries.

In an era dominated by abstract forms and absolute music, *The Creation* provided a welcome opportunity for Haydn to give free reign to his poetic imagination and brilliant orchestral palette. Considerable skill is apparent in his portrayal of the elements. For example, the *Mighty storms, fearful thunder* and *quickening rain* in No. 4 are followed closely by flakes of snow. In No. 7, his treatment of *frothy waves* as the *sea stirs stormily* contrasts colorfully with the *softly murmuring stream.*

No less vivid are Haydn's creatures — fowl, fish and beast — drawn with characteristic warmth and humor. In No. 16 Gabriel lists a succession of birds: "proud" eagle, lark (clarinet), "amorous" turtledoves (bassoons), and nightingale (flute). Raphael then speaks of "great whales" as low strings glide darkly in close harmony, and God extolls them to "Be fruitful and multiply." In No. 21 beasts are brought forth: lion, tiger, stag, horse, ox and sheep. Even insects and worms have their moment. In Haydn's seamless panorama, each image is first described by music before being confirmed by the text.

Haydn depicts God's creation of Man "in His image" not by sounds or gaits but by the emotions this event inspires. In No. 26, heaven and earth are memorably contrasted: between choruses of praise the Trio features a duet accompanied by wonderful *harmonie* music suggesting a humble barrel organ. In Raphael's response the music turns dark to give a taste of the coldness felt without God's "breath of life."

Part Three concerns Adam and Eve in Paradise. Uriel continues his role with poetic descriptions derived from Milton. In the opening scene the flutes create an atmosphere of pastoral innocence as a rosy dawn breaks in Paradise. In an ecstatic duet and chorus Adam and Eve praise God and marvel at their paradise. Then they focus on their marital bliss in a rapturous duet confirming mutual devotion and delight in the sensual pleasures of their surroundings. A rousing final chorus in fugal style summarizes and celebrates all that has occurred.

The Creation's popularity may be explained in part by its balanced appeal. Sophisticated yet accessible, spiritual yet proudly human, Haydn's ultimate expression of gratitude to God is also an enduring gift to his fellow man.

— *Allen Whear*

Saturday Main Concert

July 18 and July 25, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra
Bruno Weil, *conductor*

This concert will be broadcast on KUSP 88.9 FM on August 19, 2009 at 7:00pm.

Orchestral Heroics

Ludwig van Beethoven
1770-1827

Piano Concerto No. 4 in G Major, Op. 58
Allegro moderato
Andante con moto
Rondo, Vivace

SOLOIST: David Breitman, *piano*

INTERMISSION

Beethoven

Symphony No. 3 in E-flat Major, Op. 55, *Eroica*
Allegro con brio
Marcia funebre
Scherzo – Allego vivace
Finale – Allegro molto

The Saturday Main Concerts are sponsored by Hayashi & Wayland Accounting & Consulting, LLP, Shirley and Lee Rosen and Sharon and Stan Meresman.

Orchestral Heroics

Imagine being in the audience for Beethoven's concert on December 22, 1808, when not only the Fourth Piano Concerto, but the Fifth and Sixth Symphonies — works we have long taken for granted as masterpieces — were performed for the first time. By then, the Viennese had come to expect the unexpected from Beethoven, but even connoisseurs must have been overwhelmed with the radical new direction he had taken. Some years earlier, Beethoven remarked to a friend, "I am only a little satisfied with my previous works. From today on I will take a new path." Indeed, the revolutionary works that followed changed the course of music forever, and the *Eroica* Symphony represents above all others that quantum leap forward.

Beethoven's Fourth Piano Concerto takes an innovative approach to the relationship between soloist and orchestra. Consider the unusual opening of the concerto: without any introduction, the piano quietly enters alone, the orchestra answering tentatively, in the wrong key. Growing in confidence, the orchestra finally presents a full tutti exposition, all evolving from that first poetic entrance. Later, as the piano cadenza comes to a close, it seems to melt into the orchestra — an effect Beethoven would later use in his violin concerto — and together they build towards the brilliant conclusion.

The operatic dialogue between lyrical piano and agitated strings in the Andante con moto has been associated with the image of Orpheus subduing the animals with his music. Indeed, the strings are gradually pacified, the savage beast soothed. A final, poignant cry from the piano is answered by the high-spirited, heroic Finale.

Beethoven had originally intended his Third Symphony to be dedicated to Napoleon Bonaparte. But it was Napoleon the reformer and defender of French revolutionary values, not the ruthless military conqueror, who appealed to Beethoven's republican ideals. Upon hearing the news that Napoleon had declared himself Emperor, Beethoven tore off the title page, angrily declaring, "Now he, too, will trample on all human rights and only indulge his ambition. He will exalt himself above all others and become a tyrant!" By the time of its publication in 1806, the title page was changed to *Sinfonia eroica* ("Heroic symphony, composed to celebrate the memory of a great man").

Everything about this symphony is on a grand scale; each movement stakes out vast new territory in its structure and innovations. The *Allegro* con brio is twice as long as a typical classical sonata movement. The extended development section, loaded with powerful harmonic and rhythmic dissonances, even introduces an entirely new theme in E minor. When at last the recapitulation nears — prepared by quietly suspenseful dominant chords — the horn enters with the principal theme in the tonic key, but two bars ahead of the orchestra. This caused great consternation at the first reading, thought to have been a glaring mistake! Surprising modulations prepare a coda nearly as long as the exposition, with its own fugato and mini-development.

When Beethoven was told of Napoleon's death in 1821, he said, "I have already composed the proper music for that catastrophe," obviously thinking of the second movement's *Marcia funebre.* Solemn march music alternates with passages of radiance in this movement of astonishing emotional range. At its center is a double fugue in F minor that reaches a point of unbearable tension. Toward the end, the funereal theme is fragmented, as described by Donald Tovey, "its rhythms and accents utterly broken with grief."

The exuberant *Scherzo* occupies the place in the symphonic structure traditionally held by the *Minuet.* For the first time, its proportions are commensurate with the rest of the symphony. The *Trio* shows off the unique sound of three horns in hunting mode. In the *da capo* Beethoven inserts a joke: after nearly 400 bars in triple time, a surprise switch to duple time bursts forth like gargantuan footsteps.

The *Finale* is an unprecedented blend of variation and sonata forms. To make sense of it, Tovey distills the basic components to a "Bass, a Tune, and a Fugue." After a fiery introduction, the "bass" presents itself as a theme, plucked by the strings. After a series of increasingly busy variations, the real "tune" arrives, retaining the opening theme as its bass line. (This is the so-called *Prometheus* theme from Beethoven's ballet, also featured in a *contredanse* you may have heard in the Saturday morning recital.) Now the bass theme becomes the subject of a fugue, leading to a development section, culminating in a grand march. Then comes another fugue, with the bass theme inverted and a counter-subject from the *Prometheus* tune. The next climax prepares an extended coda, beginning with the eloquent *Poco Andante.* Much has been written about the symbolism of this episode. Could this represent the Hero's arrival at Parnassus? A recollection of the fiery opening brings this monumental work to a close with music of truly heroic virtuosity.

— Allen Whear

Sunday Main Concert

July 19 and July 26, 2:30pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra, Chorale, Chorus and Soloists
Bruno Weil, *conductor*

This concert will be broadcast on KUSP 88.9 FM on August 20, 2009 at 7:00pm.

Sacred and Secular Revelations

Felix Mendelssohn-Bartholdy
1809-1847

Psalm 42 in F Major, Op. 42,
Wie der Hirsch schreit nach frischem Wasser

CHORUS: *Wie der Hirsch schreit nach frischem Wasser* (As the deer desires the water brook)
ARIA (soprano): *Meine Seele dürstet nach Gott* (My soul thirsts after God)
RECITATIVE (soprano): *Meine Tränen sind meine Speise Tag und Nacht* (My tears have been my food day and night)
DUET (soprano and chorus): *Denn ich wollte gern hingehen mit dem Haufen* (How I went with the multitude to the house of God)
CHORUS: *Was betrübst du dich, meine Seele?* (Why are you downcast, O my soul?)
RECITATIVE (soprano): *Mein Gott, betrübt ist meine Seele in mir* (My soul is downcast within me)
QUINTET: *Der Herr hat des Tages verheißen seine Güte* (By day the Lord directs his love to me)
CHORUS: *Was betrübst du dich, meine Seele?* (Why are you downcast, O my soul?)

SOLOISTS: Kendra Colton, *soprano;* Steven Caldicott Wilson, David Vanderwal, *tenor;* Tim Krol, Sumner Thompson, *baritone*

Johannes Brahms
1833-1897

Nänie, Op. 82

INTERMISSION

Johann Sebastian Bach
1685-1750

***Weihnachts-Oratorium,* BWV 248**
I. Cantata for the First Day of Christmas,
Jauchzet, frohlocket, auf, preiset die Tage

CHORUS: *Jauchzet, frohlocket, auf, preiset die Tage* (Celebrate, rejoice, rise up and praise the time)
RECITATIVE (Evangelist): *Es begab sich aber zu der Zeit* (It came to pass at that time)
RECITATIVE (Alto): *Nun wird mein liebster Bräutigam* (Now my dearest Bridegroom)
ARIA (Alto): *Bereite dich, Zion* (Prepare yourself, Zion)
CHORALE: *Wie soll ich dich empfangen* (How shall I embrace you)
RECITATIVE (Evangelist): *Und sie gebar ihren ersten Sohn* (And she brought forth her firstborn son)
CHORUS AND RECITATIVE (Bass): *Er ist auf Erden kommen arm* (He came to earth poor)
ARIA (Bass): *Großer Herr, o starker König* (Great Lord, o powerful King)
CHORALE: *Ach mein herzliebes Jesulein* (Ah, my heart's beloved little Jesus)

II. Cantata for the Second Day of Christmas, *Und es waren Hirten in derselben Gegend*

Sinfonia

RECITATIVE (Evangelist): *Und es waren Hirten in derselben Gegend auf dem Felde* (And there were shepherds in the same region in the fields)

CHORALE: *Brich an, o schönes Morgenlicht* (Break forth, o lovely light of morning)

RECITATIVE (Evangelist and Soprano): *Und der Engel sprach zu ihnen* (And the angel said to them)

RECITATIVE (Bass): *Was Gott dem Abraham verheißen* (What God promised to Abraham)

ARIA (Tenor): *Frohe Hirten, eilt, ach eilet* (Happy shepherds, hurry, oh hurry)

RECITATIVE (Evangelist): *Und das habt zum Zeichen* (And there you will have as a sign)

CHORALE: *Schaut hin, dort liegt im finstern Stall* (Look here, there He lies in a dark stall)

RECITATIVE (Bass): *So geht denn hin, ihr Hirten, geht* (Then go there, you shepherds, go)

ARIA (Alto): *Schlafe, mein Liebster* (Sleep, my beloved)

RECITATIVE (Evangelist): *Und alsobald war da bei dem Engel* (And immediately with the angel)

Chorus: *Ehre sei Gott in der Höhe* (Glory be to God in the highest)

RECITATIVE (Bass): *So recht, ihr Engel, jauchzet und singet* (Thus rightly, you angels, rejoice and sing)

CHORALE: *Wir singen dir in deinem Heer* (We sing to You in your host)

III. Cantata for the Third Day of Christmas, *Herrscher des Himmels, erhöre das Lallen*

CHORUS: *Herrscher des Himmels, erhöre das Lallen* (Ruler of Heaven, hear the murmur)

Recitative (Evangelist): *Und da die Engel von ihnen gen Himmel fuhren* (And when the angels went away from them toward heaven)

CHORUS: *Lasset uns nun gehen gen Bethlehem* (Let us go now towards Bethlehem)

RECITATIVE (Bass): *Er hat sein Volk getröst'* (He has comforted his people)

CHORALE: *Dies hat er alles uns getan* (All this He has done for us)

DUET (Soprano and Bass): *Herr, dein Mitleid* (Lord, your compassion)

RECITATIVE (Evangelist): *Und sie kamen eilend* (And they came with haste)

ARIA (Alto): *Schließe, mein Herze, dies selige Wunder* (Embrace, my heart, these blessed miracles)

RECITATIVE (Alto): *Ja, ja, mein Herz soll es bewahren* (Yes, yes, my heart shall cherish this)

CHORALE: *Ich will dich mit Fleiß bewahren* (I will cherish you steadfastly)

RECITATIVE (Evangelist): *Und die Hirten kehrten wieder um* (And the shepherds returned)

CHORUS: *Seid froh dieweil* (Meanwhile, be happy)

SOLOISTS: Alan Bennett, *tenor* (Evangelist); Kendra Colton, *soprano* Sally-Anne Russell, *mezzo-soprano;* Sanford Sylvan, *baritone*

Elizabeth Wallfisch, Emlyn Ngai, *violin;* Patrick G. Jordan, Karina Fox, *viola;* Allen Whear, *cello;* Roger Cole, *oboe, oboe d'amore, oboe da caccia;* Robin Carlson Peery, *flute;* Wolfgang Basch, *trumpet;* Christopher Cooper, *French horn;* Dominic Teresi, *bassoon;* Andrew Arthur, *organ;* Holly Chatham, *harpsichord*

Supertitles by David Gordon

The Sunday Main Concerts are sponsored by Wells Fargo Private Banking and Kim and Judy Maxwell.

Sacred and Secular Revelations

Psalm 42 was composed during Mendelssohn's honeymoon in 1837 and premiered the following New Year's Day. Written in seven sections, symmetrically alternating choruses and solos, this biblical setting was intended for concert rather than liturgical use from the start. Ferdinand Hiller opined that its "tender longing and pathos…is based on a foundation of perfect trust in God, and the subdued sentiment…may well harmonize with the blissful feelings of deep happiness which penetrated him at the time." Mendelssohn's familiarity with the sacred works of Bach and Handel is evident, as is his enthusiasm for the scripture. A sincere reflection of his devout Lutheranism, this work was extremely popular during the nineteenth century. Robert Schumann considered it the "highest summit that modern church music has reached."

Following the death of his artist friend Anselm Feuerbach in 1881, Brahms conceived an appropriate musical response. Biblical sources being "not heathenish enough" for his taste, he eventually found a spiritual, but secular text in Friedrich Schiller's *Nänie,* which means "funeral song." This rarely performed work uses mythological references to Orpheus and Euridice, Venus and Adonis, and in the central section, the sea-goddess Thetis grieving over Achilles. From the opening chorus, "Even the beautiful must die" the death of beauty is lamented, but in an affirmative tone. The overall effect is the transcendence of sorrow. As Karl Geiringer wrote, "Brahms…portrays death as a kindly genius, in whose arms those weary of life on earth find sweet repose."

Bach's *Christmas Oratorio* is actually a cycle of six distinct but related cantatas. Most of the music was originally composed for three secular cantatas praising royalty. With the assistance of the poet Picander, Bach reset this music with texts derived primarily from the gospels of St. Luke and St. Matthew. This technique — called *parody* — and the practice of compiling large works from previously composed music were commonplace in Bach's time: his *B Minor Mass* and Handel's *Messiah* are prime examples. Narrative recitatives, a *Sinfonia,* and some of the arias were, however, newly composed.

Originally, each cantata was to be performed at the two principal churches in Leipzig on a different day during the Christmas season. Parts I-III were first performed on Christmas and the two subsequent days in 1734. These form a subset by virtue of their instrumentation and key centers: Parts I and III feature trumpets and timpani in D major — a festive, celebratory combination associated with royalty. Part II features woodwinds, suggesting a pastoral setting in the more subdued key of G major.

It should come as no surprise that in the original secular version, the text for the opening chorus in Part I was *Tönet ihr Pauken! Erschallet, Trompeten!* (Strike, you drums! Blow, you trumpet!); the spirit of this music easily adapts to *Jauchzet, frohlocket* (Celebrate, rejoice). This cantata concerns the birth of Christ. The Evangelist begins the story of Mary and Joseph's journey, followed by the alto singing of a wedding. A setting of the "Passion Chorale" in *Wie soll ich dich empfangen* might be intended as a harbinger of the crucifixion. *Er ist auf Erden* is a unique combination of arioso, recitative, and chorale; oboes, bass soloist and sopranos fulfill these respective roles. The virile bass aria *Großer Herr,* with trumpet obbligato, marks the contrast between the royal, heavenly destiny of Jesus and his humble surroundings. The closing chorale, *Ach, mein herzliebes Jesulein* blends tender images of Jesus as an infant with fanfares reminding us that He is, indeed, a King.

An instrumental *Sinfonia* introduces Part II. As in Handel's Messiah, this "pastoral symphony," is meant to depict the Nativity. The droning wind instruments and lilting 12/8 *siciliano* meter characterize a baroque Christmas tradition of rustic *piffaro* music, suggesting shepherds with their bagpipes. Bach's version is the most elaborate and richly scored of all, colored by flutes, oboes d'amore, and oboes da caccia. This exotic orchestral texture appears in subsequent movements, unifying the cantata. Recitatives convey the familiar Nativity story from the gospel of St. Luke ("And there were shepherds abiding in their fields…"). In a tenor aria with flute, the shepherds are urged to make haste to see the infant Jesus, to refresh their hearts and minds. The word *labet* (refresh) is highlighted with extended melismas. The alto aria *Schlafe, mein Liebster* is a tender lullaby, its rocking bass octaves suggesting a cradle. The final chorale combines the hymn tune *Vom Himmel hoch* with shepherd music from the *Sinfonia.*

Part III, concerning the adoration of the shepherds, begins with a hymn of praise in a dancing triple meter, elevated by brilliant trumpets and timpani. In *Lasset uns,* the chorus urges going to Bethlehem, propelled by fleeting scales in the flutes and violins. At the heart of this cantata is the contemplative alto aria *Schließe, mein Herze* with its soulful violin obbligato wherein Mary reflects on the miraculous events and resolves to keep them locked in her heart. The cantata concludes with a reprise of the opening chorus.

— Allen Whear

Monday Main Concert

July 20 and July 27, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Strings
Elizabeth Wallfisch, *concertmaster and director*

This concert will be broadcast on KUSP 88.9 FM on September 4, 2009 at 8:00pm.

Five Seasons of Bach

Johann Sebastian Bach
1685-1750

***Lobet den Herrn,* BWV 230 (for String Orchestra)**

J.S. Bach

Concerto for Violin in E Major, BWV 1042
Allegro
Adagio
Allegro assai
SOLOIST: Elizabeth Wallfisch, *violin*

J.S. Bach

Brandenburg Concerto No. 3 in G Major, BWV 1048
Allegro
Adagio
Allegro
SOLOISTS: Elizabeth Wallfisch, Rachel Evans, Alicia Yang, *violin*
Patrick G. Jordan, Meg Eldridge, Marika Holmqvist, *viola*
Allen Whear, Margaret Jordan-Gay, Timothy Roberts, *cello*
Derek Weller, *double bass*

INTERMISSION

Felix Mendelssohn-Bartholdy
1809-1847

Octet for Strings in E-flat Major, Op. 20
Allegro moderato con fuoco
Andante
Scherzo
Presto
SOLOISTS: Elizabeth Wallfisch, Cristina Zacharias, Cynthia Roberts, Carolyn Canfield Cole, *violin*
Patrick G. Jordan, Meg Eldridge, *viola*
Allen Whear, Margaret Jordan-Gay, *cello*

MEMBERS OF THE FESTIVAL STRINGS:
Elizabeth Wallfisch, Cynthia Roberts, Rachel Evans, Cristina Zacharias, Carolyn Canfield Cole, Marika Holmqvist, Alicia Yang, *violin;* Patrick G. Jordan, Meg Eldridge, *viola;* Allen Whear, Margaret Jordan-Gay, Timothy Roberts, *cello;* Jordan Frazier, *double bass;* Yuko Tanaka, *harpsichord*

The Monday Main Concerts are sponsored by Tim and Jenny Smucker

Five Seasons of Bach

In early 1825 the Mendelssohn family moved into a spacious mansion in Berlin containing courtyards, enclosed gardens, stables, and a summerhouse. The parents, with the aid of the best tutors available, schooled their four children in music, art, literature, language, and athletics. Young Felix thrived in this insulated milieu, producing plays and operas with his siblings and gaining valuable experience performing in musical soirees with seasoned professionals.

The music of Bach was well known to the Mendelssohns long before Felix's legendary revival of the *Saint Matthew Passion.* His aunt Sara Levy had studied harpsichord with Friedemann Bach, and his sister Fanny once performed Bach's complete *Well-tempered Clavier* from memory as a birthday present to their father. In this environment it is likely that works such as the motet *Lobet den Herrn, alle Heiden* and the *Brandenburg Concerto No. 3* received readings during household music making. While lacking the textual meaning that the original vocal setting provides, the motet's contrapuntal complexity and joyful spirit come through perfectly in this instrumental transcription.

The Brandenburg Concerto's two movements — the first in brilliant Italian *ritornello* concerto style, the other a *gigue* in all but name — are bridged by an *adagio* consisting of only two transitional chords. In this performance the brief link will be enhanced by an improvised elaboration.

Mendelssohn completed his *Octet for Strings in E-flat Major* at the age of sixteen. This achievement is considered miraculous, not just because of its technical precocity, but because of the fully formed, individual style it announced to the world. Not even Mozart, much celebrated as a prodigy, had such a clearly defined style at the same age.

The fiery first movement, *Allegro moderato e con brio,* begins with a sweeping theme in rising arpeggios by the principal violin, propelled by syncopations and tremolos in a layered orchestral texture. The second theme is relatively placid and built of only four different notes. The movement follows classical sonata form, but with many original touches. For example, at the quietest point in the movement, the fourth violin introduces a syncopated dominant pedal, creating a "light at the end of the tunnel" moment. One by one, the others join in, adding commentary and gathering force until the whole ensemble is playing brilliant sixteenth-note scales *fortissimo,* sweeping decisively into the recapitulation.

The *Andante* contrasts a serene, Sicilienne-like theme with more dramatic material in C minor. Toward the end, the palpitating triplets create a mysterious mood, preparing us for the fantasy world of the *Scherzo.* Anticipating the scurrying, gossamer music in his *Overture to A Midsummer Night's Dream,* Mendelssohn was here inspired by Goethe's *Walpurgisnacht,* as he explained to his sister Fanny: "the whole piece is to be played staccato and pianissimo, the tremolandos coming in now and then, the trills passing away with the quickness of lightening; everything new and strange, and at the same time most insinuating and pleasing, one feels so near the world of spirits, carried away in the air, half inclined to snatch up a broomstick and follow the aerial procession. At the end the first violin takes flight, light as a feather, and all has vanished."

In the *Presto* finale, Mendelssohn flexes his contrapuntal muscles, combining fugal writing and sonata form. There is nothing academic sounding, however, about this joyful *tour de force.* Part of Handel's *Hallelujah Chorus* is treated as the main theme and fugue subject, and later the *Scherzo* theme re-appears, as if for a final bow, before the exhilarating conclusion.

— Allen Whear

fugue A composition (or part of a composition) in which a single, easily recognized theme, called the "fugue subject," is announced by one voice then echoed by others, entering one at a time. Once all voices are in play, they proceed without interruption into an episode of free counterpoint, punctuated from time to time by restatements of the original subject. Many fugues come to an exhilarating close with a series of overlapping entries called a "stretto." The term "fugue" comes from the Latin word fuga, meaning "flight."

Tuesday Main Concert

July 21 and July 28, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra, Chorale, Youth Chorus and Soloists
Bruno Weil, *conductor;* David Gordon, *narrator*

This concert will be broadcast on KUSP 88.9 FM on August 26, 2009 at 7:00pm.

Haydn Seek

Franz Joseph Haydn
1732-1809

Symphony No. 88 in G Major, Hob I:88: *Allegro con spirito*

***Die Jahreszeiten,* Hob XXI:3 (The Seasons): *Komm holder Lenz* (Come, lovely spring)**

Quartet in F Major, Op. 3, No. 5, Hob III:17: *Serenade*

Salve Regina in E Major, Hob XXIIIb:1: *Adagio*
SOLOIST: Kendra Colton, *soprano*

Symphony No. 60 in C Major, Hob I:60: *Finale (Prestissimo)*

Mass No. 7 in B-flat Major, *Missa St. Joannis de Deo,* Hob XXII:7: *Gloria*

Symphony No. 45 in F-sharp Minor, "Farewell," Hob I:45: *Presto-Adagio*

INTERMISSION

Trio No. 39 for Fortepiano, Violin and Cello in G Major, "The Gypsy," Hob XV:25: *Poco adagio, cantabile*
SOLOISTS: Elizabeth Wallfisch, *violin;* Allen Whear, *cello;* David Breitman, *fortepiano*

Madrigal: *Der Sturm* (The Storm), Hob XXIVa:8

Symphony No. 94 in G Major, "Surprise," Hob I:94: *Andante*

***Die Jahreszeiten,* Hob XXI:3 (The Seasons): *Schon eilet froh der Ackermann* (The farmer hastens joyfully)**
SOLOIST: Sanford Sylvan, *baritone*

Mass No. 10 in C Major, *Missa Tempore Belli* (Mass in time of War), Hob XXII:9: *Agnus Dei*

Die Jahreszeiten,* Hob XXI:3 (The Seasons): *Finale: Dann bricht der grosse Morgen an (Then dawns the great morning)
SOLOISTS: Kendra Colton, *soprano;* Alan Bennett, *tenor;* Sanford Sylvan, *baritone*

Supertitles by David Gordon

The Tuesday Main Concerts are sponsored by Ann and Glen Hiner.

Haydn Seek

In the early 1970s, like countless American singers before me, I traveled to Europe to begin my operatic career. For the first four years of my sojourn, I lived in a lovely little Austrian city called Linz-on-the-Danube.

Choral societies throughout Austria view the music of Joseph Haydn as a sort of national sport. During my years there I sang in countless performances of every major work by Haydn containing a tenor solo, including his lovely Mass settings and the two crowning jewels of his late career: *The Creation* and *The Seasons.* I was struck by the deep affection the Austrians had for the music of this master — a composer often underappreciated outside his homeland. My Austrian colleagues treated Haydn's music with love, rather than merely respecting it from afar. It is a living part of their cultural heritage.

Returning to the USA, I yearned for colleagues who could truly understand the pleasures of Haydn's music, and then I met Bruno Weil. In Carmel, Bruno and I have "schemed" together for several years to create a special Haydn concert highlighting the innovative and sometimes surprising aspects of "Papa" Haydn's musical and personal character: jokester, ladies' man, pioneer, superstar, and deeply spiritual artist.

Our 2009 "Aha!" concert is designed to allow the listener to experience all these things and more. I will narrate the program with "juicy" excerpts from Haydn's journals and letters, letters to him from his friends, and other contemporary sources.

We will enjoy two of the funniest moments in 18th century music: the *Andante* from the *"Surprise" Symphony,* and a hilarious re-enactment of the wry departure of the musicians from the stage during the *"Farewell Symphony"* — Haydn's reminder to his employer that the summer vacation was over and the players wanted to return home to their families.

Haydn was a master of tone painting and we will hear his musical description of the English Channel storm he experienced on his way to London in 1791. We contrast that with a movement from the delicate piano trio he wrote for the "English widow" Rebecca Schroeter, whom he met and fell in love with when he arrived there.

Haydn's sacred music is represented in this concert by early and late works: the exquisite *Salve Regina* from 1771, dedicated to Haydn's first love, who was forced by her parents to take religious vows; the *Gloria* from his *St. John Mass,* written in 1775; and the *Agnus Dei* from his *Mass in Time of War,* written in 1796 when Haydn could hear Napoleon's cannons outside Vienna.

Bruno and I have also chosen three contrasting excerpts from Haydn's choral masterpiece *The Seasons.* This work and *The Creation* were Haydn's attempt late in his life to follow in the oratorio footsteps of the great Handel, whose music had so impressed Haydn in London. Our concert ends with the final movement (Then dawns the great morning) of *The Seasons* — Haydn's message to all humanity is a fitting conclusion to our "loving" presentation of the rich and colorful music of this great Austrian genius.

— David Gordon

Wednesday Main Concert

July 22 and July 29, 8:30pm | Carmel Mission Basilica, Rio Road, Carmel

Festival Chorale and members of the Festival Orchestra
Andrew Megill, *conductor*

This concert will be broadcast on KUSP 88.9 FM on September 11, 2009 at 8:00pm.

Mission Magnificence

Hildegard von Bingen *1098-1179*	**Processional Chant – *Ave generosa*** SOLOIST: Rebecca Mariman, *soprano*
Josquin Desprez *ca. 1450-1521*	***Ave Maria***
Francisco Guerrero *1528-1599*	***Virgen sancta*** SOLOIST: Kathleen Flynn, *mezzo-soprano*
Francesco Cavalli *1602-1676*	***Salve Regina***
Giovanni Battista Pergolesi *1710-1736*	***Stabat Mater*** Movement No. 1: *Stabat mater*
Anton Bruckner *1824-1896*	***Ave Maria***
Giuseppe Verdi *1813-1901*	***Ave Maria***
Sergei Rachmaninoff *1873-1943*	***Bogoroditse Devo***
Johann Sebastian Bach *1685-1750*	***Fuga sopra il Magnificat,* BWV 733** SOLOIST: Holly Chatham, *organ*
Pierre Villette *1926-1998*	***Hymne a la Vierge***
Benjamin Britten *1913-1976*	**Hymn to the Virgin** SOLO QUARTET: Angelique Zuluaga, *soprano;* Patricia Thompson, *alto* Timothy Hodges, *tenor;* Matthew Knickman, *baritone*

The Wednesday Main Concerts are sponsored by Dr. and Mrs. Warren Schlinger.

J.S. Bach | ***Magnificat* in D Major, BWV 243**

Magnificat
Et exsultavit
SOLOIST: Clara Rottsolk, *soprano*
Quia respexit
SOLOIST: Jolaine Kerley, *soprano*
Omnes generations
Quia fecit mihi magna
SOLOIST: Charles Wesley Evans, *baritone*
Et misericordia
SOLOISTS: JayWhite, *alto;* Stephen Sands, *tenor*
Fecit potentiam
Deposuit
SOLOIST: Timothy Shantz, *tenor*
Esurientes implevit bonis
SOLOIST: Alyson Harvey, *mezzo-soprano*
Suscepit Israel
SOLOISTS: Linda Lee Jones and Clara Rottsolk, *soprano;*
Elizabeth Johnson Knight, *mezzo-soprano*
Sicut locutus est
Gloria Patri

Gregorian Chant | **Recessional Chant — *Salve Regina***

MEMBERS OF THE FESTIVAL ORCHESTRA:

Patricia Ahern, Elizabeth Girko, Amelia Roosevelt,
Joseph Tan, Johanna Novom, *violin*
Nancy Lochner, Sarah Darling, *viola*
Paul Rhodes, *cello*
Bruce Moyer, *double bass*
Robin Carlson Peery, Dawn Walker, *flute*
Neil Tatman, Ellen Sherman, *oboe*
Britt Hebert, *bassoon*
Wolfgang Basch, Leonard Ott, Susan Enger, *trumpet*
Kevin Neuhoff, *timpani*
Holly Chatham, *organ*

Mission Magnificence
Of one that is so fair and bright...

Johann Sebastian Bach's beloved *Magnificat* is part of a long line of beautiful music composed in honor of Mary. Tonight's program sets the *Magnificat* as crown jewel amidst some of its most beautiful companions, slighter but no less beautiful works of Marian devotion.

Hildegard von Bingen was a 12th century German abbess and mystic. In an era when few women exercised significant social or political influence, she was known as an author, composer, linguist, naturalist and visionary, and an adviser to popes and emperors. *Ave generosa* is typical of her style, an unaccompanied melody whose extremely wide range and asymmetrical phrases reflect the fervent mysticism of Hildegard's poem.

Josquin Desprez's *Ave Maria* is probably the most studied motet of the Renaissance. It unfolds in typically Josquin fashion, with each phrase of text molded to a melodic gesture that is then repeated by each voice in turn. The motet's bright, crystalline textures give the work an exquisite serenity and transparency.

Francisco Guerrero helped bring the equal-voiced imitative style of Josquin to Spain. His villancico *Virgen sancta* combines the primal energy of folksong with the elegance of the Renaissance motet.

Two works by Cavalli and Pergolesi introduce new elements of the Baroque style, including independent instrumental lines, chromatic harmony and sharp dissonance in the service of text expression.

Although Anton Bruckner is primarily known for his symphonies, he was also a prolific composer of church music. His fervent Catholicism inspired him to write motets such as *Ave Maria* in a style inspired by the Renaissance masters. Verdi's setting of the same text was written near the end of his life, using an "enigmatic scale" published as part of a competition by a music magazine. This scale is sung by each voice in turn in long notes. The same text is heard in its Slavonic version in the excerpt from Rachmaninov's *All-Night Vigil.*

A third Baroque work is Bach's *Fugue for Organ,* which uses a plainchant theme associated with the *Magnificat.*

Pierre Villette combines a childlike innocence with jazz-inspired harmonies in his charming *Hymne a la vierge.* A similar innocence pervades Britten's early *Hymn to the Virgin,* in which a solo quartet, singing in Latin in the distance, contrasts with the full chorus.

— *Andrew Megill*

Although Lutheran tradition called for the *Magnificat,* Mary's canticle of praise from the Gospel of Luke, to be chanted in German during Vespers, special feast days merited performances of more elaborate versions in Latin. Bach wrote this superlative setting for his first Christmas in Leipzig in 1723. Subsequent revisions changed the principal key from E-flat to the brighter D Major and omitted certain Christmas sections, resulting in the version heard tonight.

Bach devotes a separate movement to each of the twelve lines of the canticle. The musical settings are remarkably descriptive of the text. Much like the beginning of the *Christmas Oratorio,* the opening chorus establishes a spirited, festive mood. The aria *Et exsultavit* is appropriately lighthearted in character. By contrast, *Quia respexit,* with its darkly colored oboe d'amore accompaniment, strikes a mournful note with a falling line on the word *humilitatem* (lowliness). This leads directly into the chorus *Omnes generations,* wherein all the voices, in close imitation, seem to crowd in on top of each other. The bass aria *Quia fecit mihi magna* (For He that is mighty) is appropriately regal, with emphasis on the word sanctum (holy). The duet *Et misericordia* (And his mercy) is pastoral and soothing in character. *Fecit potentiam* (He hath shewed strength) brings back the trumpets, with virtuosic vocal runs on the word *potentiam,* driven by a rhythmically vigorous bass line. The tenor solo *Deposuit,* starkly accompanied by unison violins and continuo, has dramatic scales: descending for *deposuit* (put down) and rising for *exsultavit* (exalt). In the lilting *Esurientes,* a lonely bass pizzicato depicts the emptiness of the rich. In *Suscepit Israel* the three upper voices weave around the oboes, which play a psalm tune to which the *Magnificat* was traditionally chanted. The basses begin the fugal *Sicut locutus est,* all voices uniting on the name Abraham. Full orchestral and vocal forces are used to illuminate the *Gloria Patri* until finally, and most fittingly, *Sicut erat in principio* (as it was in the beginning) is set to the glorious music of the opening chorus.

— *Allen Whear*

The Birth of the Festival Banners

By Nancy Morrow

Each summer Festival attendees are welcomed to venues by the pageantry of our Festival banners. The following is the account of the birth of those beautiful banners, as told by their creator Nancy Morrow.

It all began as a moment of inspiration at a Carmel Bach Festival Board meeting in 1980. I turned to our Music Director and Conductor and said, "Sandor, you and I know the sight lines in the Carmel Mission Basilica are dreadful and the place is dark. What would you say if I offered to make banners six feet tall to be carried in the procession in the Mission Memorial concert? I'd make the banners historically related to the music." I was delighted when he replied in his rich Hungarian accent, "Yes, my dear. That would be very good." I had worked with Sandor Salgo since he came to the Festival after the death of Gastone Usigli in 1956. Festival founders Dene Denny and Hazel Watrous had urged Sandor to take over conducting the Festival as a summer addition to all his responsibilities at Stanford University throughout the year. I knew of his love of history, and so I set out to make banners with historic symbols related to people or places with connections to the music of the Festival.

Late that Fall Sandor gave me the program for the next Festival, and I set off to research and make the banners. I knew that friends from the Festival would help me construct the banners once I had finished my research for the shields of the kings, popes, and places with ties to the composers. My journey of research took me from the local libraries on the Monterey Peninsula around the world to the College of Heralds in London, where I spent a happy day and received much information. The scholars there were delighted to discover that someone in California knew about the ancient traditions of Heraldry; an ancient system designed as a practical way to identify one combatant from another on the field of battle.

Upon my return to Carmel Valley, my research complete, I went to work in my studio with good friends Sally Harkins, Ann Whitworth, Helen Stanley, Claire Gilbert, Diane Bower, Mipsy Slater, Fran Gaver, Joan Lee and Melissa Lofton. There was a lot of cutting and measuring, tracing and projecting, and a number of blisters experienced by hands unused to such work. The finished banners needed mounting on tall poles to be carried in the Mission Concert Procession and once again good volunteers appeared with a solution to the problem. Phil and Shiela Cohen made heavy velvet backings for the banners and devised a way to hang them from the crosspieces on eight-foot poles. The original poles are still in use and will be seen again at the 2009 Carmel Bach Festival.

Eventually we produced a dozen six-foot historic banners of shields displaying the symbols of the Northern Italian Basilica, once one of the most outstanding music schools in Europe, whose association with the music to be played that summer at the Festival was historic. The banner designs that year were fairly simple, featuring straight lines and primary colors. The banners with rampant lions and threatening eagles would come later.

Where else can you meet such charactes as Albrecht the bear, Henry the Lion, Louis the Beard, Augustus the Strong and the Golden Bull of Elger? They all had, in one way or another, an impact on the Bach family in Thuringia as these historic figures—kings, dukes, popes and emperors passed provinces, dukedoms, and principalities around among themselves like chits in a giant monopoly game lasting centuries.

I received lots of assistance with my research along the way. Scholar Bruce Lamott brought me, direct from Germany, photographs of coats of arms from Eisenach, Weimar, and Leipzig, cities where J.S. Bach had spent his life. Friends returned from trips to Spain with photos of a Spanish coat of arms on an ancient canon in Barcelona and others brought home a picture of a tapestry in Moscow.

The Festival currently rotates the banners each summer and we still match the banners with the music. This summer, among the banners displayed in the Mission courtyard before the Wednesday evening concert, you might see banners honoring Hildegard von Bingen and Francesco Cavalli. The ancient symbol of Saxony, the wreath of rue, recalls that the home of Hildegard, in the 11th century, was in the realm of the Elector of Saxony. He owed fealty to the Holy Roman Empire which claimed to be the successor of Charlemagne's kingdom. Ironically I found that he was neither Catholic, nor Roman nor holy! As for Cavalli, the banner bearing the symbols of the Spanish Hapsburgs had some influence on the ease with which the travels of Cavalli were accomplished in the 17th Century.

The delights of working with Heraldry are great. The history is rich with fascinating characters and dramatic tales. Anyone who has attend a Mission Concert can surely say that the pageantry of the banner procession adds drama and impact to this historic venue and the glorious music we hear there each summer.

Thursday Main Concert

July 23 and July 30, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Orchestra
Andrew Arthur, *director;* David Gordon, *narrator*

This concert will be broadcast on KUSP 88.9 FM in 2010

The Four Seasons of Vivaldi

Antonio Vivaldi
1678-1741

***La Primavera* (Spring), Op. 8, No. 1, RV 269**
Concerto No. 1 in E Major
Allegro • Largo • Allegro
SOLOIST: Evan Few, *violin*

Johann Sebastian Bach
1685-1750

Concerto for Harpsichord and Strings in D Minor, BWV 1052
Allegro non troppo ed energico • Adagio • Allegro
SOLOIST: Andrew Arthur, *harpsichord*

Vivaldi

***L'Estate* (Summer), Op. 8, No. 2, RV 315**
Concerto No. 2 in G Minor
Allegro non molto • Adagio • Presto
SOLOIST: Gabrielle Wunsch, *violin*

INTERMISSION

Vivaldi

***L'Autunno* (Autumn), Op. 8, No. 3, RV 293**
Concerto No. 3 in F Major
Allegro • Adagio molto • Allegro
SOLOIST: Emlyn Ngai, *violin*

J.S. Bach

Concerto for Harpsichord and Strings in D Major, BWV 1054
Allegro • Adagio e sempre piano • Allegro
SOLOIST: Andrew Arthur, *harpsichord*

Vivaldi

***L'Inverno* (Winter), Op. 8, No. 4, RV 297**
Concerto No. 4 in F Minor
Allegro non molto • Largo • Allegro
SOLOIST: Edwin Huizinga, *violin*

Emlyn Ngai, Evan Few, Edwin Huizinga, Gabrielle Wunsch, *violin*
Karina Fox, *viola;* William Skeen, Timothy Roberts, *cello;* Derek Weller, *double bass*
Daniel Swenberg, *theorbo;* Scott Dettra, *organ;* Andrew Arthur, *harpsichord*

Projections and Supertitles by David Gordon. Lighting design by Douglas Mueller

The Thursday Main Concerts are sponsored by
Monterey Peninsula Airport, Spectec/TIC and William and Nancy Doolittle

The Four Seasons of Vivaldi

In his youth Bach undertook a thorough study of the Italian concerto, transcribing several by Vivaldi and Albinoni — originally for violin or oboe — into solo harpsichord pieces. Only a few of Bach's own concertos from this time survive, notably the violin concertos and the six Brandenburg concertos. The *Fifth Brandenburg,* with its massive harpsichord cadenza, is considered the forerunner of the solo harpsichord concerto, which as yet did not exist. When Bach became director of the Collegium Musicum in Leipzig in 1723, he and his sons performed harpsichord concertos — a true novelty — all of which were transcriptions of concertos for other instruments Bach had composed earlier.

In some cases, as with the *Concerto in D Minor,* the original violin version does not survive. However, the *Concerto in D Major* is well known as the *Violin Concerto in E Major.* In both of these works the influence of Vivaldi is clear in the use of *ritornello* style (alternating tutti and solo phrases), but Bach gives greater weight and complexity to the *ritornelli,* using more intricate counterpoint to enrich his harmonies.

These early examples of true solo harpsichord concertos have earned an exalted place in the literature, and their impact on the future of the genre was significant. C.P.E. and J.C. Bach both went on to write important keyboard concertos that in turn influenced Haydn, Mozart, Beethoven, and composers beyond.

Of Vivaldi's hundreds of concertos, only a select few were published during his lifetime. The influence of *L'Estro harmonico,* Op. 3, in 1713 was felt throughout Europe, affecting Bach among many others. Another set of 12 concertos, *Il Cimento dell'armonia e dell'inventione* (The Contest of Harmony and Invention), Op. 8, was published in Amsterdam in 1725 and included what would become Vivaldi's best-known work: a cycle of four programmatic concertos collectively known as *The Four Seasons.* It appears that these concertos had been written some years earlier and already had a following. Vivaldi explained in his dedication that while the pieces were known, they were now "accompanied by their sonnets, which contain an absolutely clear declaration of all the things which are depicted in these works." The author of the sonnets may have been Vivaldi himself, who took pains to insert the lines of verse into the score at the precise places to which they relate.

With seemingly inexhaustible imagination Vivaldi manipulates music to evoke emotions as well as specific pictorial images. Spring's opening ritornello is a joyful reflection of "Spring has come," while a trio of solo violins imitates the "songs of the birds." "Gentle breezes" and "trickling of the springs" are depicted by gentle undulations in the orchestra until thunder and lightening break out, the soloist reacting with violent triplets. Then the birds return and the happy mood is restored. The *Largo* presents a layered tableau: a sleeping shepherd (solo violin), "the sweet murmur of fronds and plants" (tutti violins), and the barking of a faithful dog (viola!). The third movement is a rustic peasant dance with droning bagpipe effects.

Summer begins with the lethargy of excessive heat, the slowly descending scales evoking "searing pines." Then a cuckoo, plaintive turtledove, and goldfinch are heard until breezes start blowing — first the gentle Zephyr, then the violent North Wind — causing the shepherd to weep in fear. In the *Adagio,* flies and wasps buzz as the resting shepherd worries about outbreaks of lightening and thunder. In the *Presto,* "his fears are justified" as the violent storm takes hold.

Autumn is traditionally associated with two things: the harvest and the hunt. Villagers celebrate with song, dance, and "The liquor of Bacchus," its effects brilliantly depicted in the second entrance of the soloist. "The drunkard," with cascading scales and wild arpeggios, is belligerent, combative, staggering — then succumbing to sleep, snores. The dreamy atmosphere of the *Adagio molto* is literally about sleeping it off. Then the hunt begins with the rhythm of horses. The soloist imitates hunting horns, the "wild beast" flees, dogs bark, and guns fire. Finally, the "beast, fleeing, dies" but the hunt goes on.

The dark key of F minor establishes Winter's mood, with strings trembling between outbursts of "horrid wind." Then a snappy rhythm depicts feet stamping against the cold as the wind develops in the violin, followed by high double-stops as chattering teeth. The *Largo* is the only indoor scene in the cycle: as plucking strings and bustling cello suggest raindrops on the rooftop, the soloist sings a lovely arioso expressing peaceful contentment by the fire. The *Allegro* begins with carefully walking on the ice, then boldly turning, falling down, and running. An arresting unison gesture signals ice cracking and breaking, then the violent North Wind returns. As the sonnet concludes, "This is winter, but, even so, what joy it brings!" — *Allen Whear*

Monday Morning Organ Recital

July 20 and July 27, 11:00am | Carmel Mission Basilica, Rio Road, Carmel

Andrew Arthur, *organ*

This concert will be broadcast on KUSP 88.9 FM on September 1, 2009 at 7:00pm.

Organ Solo

Johann Sebastian Bach
1685-1750

Allabreve in D Major, BWV 589

Chorales from *Das Orgelbüchlein* for Advent and Christmas

Nun komm' der Heiden Heiland, BWV 599
Gottes Sohn ist kommen, BWV 600
Herr Christ, der ein'ge Gottes-Sohn, BWV 601
Puer natus in Bethlehem, BWV 603
Der Tag, der ist so freudenreich, BWV 605
Jesu, meine Freude, BWV 610

Pastorella in F Major, BWV 590

Chorales from *Das Orgelbüchlein* for New Year and the Purification

Das alte Jahr vergangen ist, BWV 614
Mit Fried' und Freud' ich fahr dahin, BWV 616
Herr Gott, nun schleuß den Himmel auf, BWV 617

Prelude & Fugue in E-flat Major, BWV 552

The Recital Series is sponsored by the E. Nakamichi Foundation. The Monday Organ Recitals are sponsored by Carmel Fire Protection Associates, Jean L. Brenner and Mr. Paul Rembert.

Little Organ Book, wherein the incipient organist is given instruction in the various ways of working out a chorale, and also practice in the use of the pedals, which are treated in the chorales therein as entirely obbligato. To the highest God to praise him, and to my neighbour for his self-instruction. Composed by Johann Sebastian Bach, at present Capellmeister to the Serene Reigning Prince of Anhalt-Cöthen

Such is the (translated) wording on the title page of one of Bach's most famous collections of organ pieces — the *Orgelbüchlein.* Its original purpose (if not purely didactic) was presumably to fulfil a liturgical function — the chorales being set out in a sequence resembling that of a hymnbook, covering first the church's calendar from Advent to Trinity and then aspects of the Christian life.

The Bach scholar Malcolm Boyd points out that the name "Little Organ Book" seems a somewhat modest title "for a volume intended to contain at least 164 pieces (Bach entered the titles of all the chorales in advance and left pages blank for their inclusion) and which, as it has come down to us, includes 46 complete chorale settings." Perhaps the significance of the title lies in the fact that "the pieces themselves are modest in dimension (most are less than 20 bars in length) or even simply because the book into which Bach copied them measures only 15.5cm x 19cm!" Whatever the case, the level of imagination and craftsmanship employed throughout this brilliant collection displays the workings of a composer intent on communicating the *affekt* of the text for each and every chorale. It is no wonder that the famous organist and scholar Albert Schweitzer thought of Bach as a "musician-poet."

Allabreve is the indication for a stipulated time signature in which the beat falls on the "brevis" (in our notation the half-note), and also a term for a piece of music which was written in such a time signature, constructed contrapuntally, and whose character was fundamentally serious. An accurate dating of BWV 589 is difficult as the work is not preserved in Bach's hand, and the oldest known source is, at the earliest, from 1740-50. Indeed, some musicologists even dispute Bach's authorship, though the level of contrapuntal ingenuity and chromatic expression found in the latter half of the work certainly alludes to the work of a great master in the making.

Bach's *Pastorella,* BWV 590 is a suite consisting of four movements, none of which bear titles or indications of character. The "Pastorale" (shepherd's music) has strong associations with Christmas, and in both the first and final parts of the work, references to well-known Christmas hymns can be found. The first section is the actual Pastorale, set within a typically peaceful 12/8 meter, and making use of long pedal points referring to the sustained drones of shepherds' music. The opening melody of *In dulci jubilo* can be heard in the first two bars. The second movement, a stylized *Musette,* forms a stark contrast to the first and is followed by a peaceful, expressive *Air* in C minor which leads, via an elegant transition to the concluding lively *Gigue* in F major. The theme of this final movement contains the opening bars of *Resonet in Laudibus,* which appears in inversion in the second half of the *Gigue,* and is heard in its proper form towards the end.

BWV 552 was first published in Leipzig in 1739 as part of the *Clavier-Übung III.* The *Prelude* opens with a grand overture in the French style, leading to a more light-hearted, rhythmically syncopated section making use of two keyboards, followed by passages of highly complex fugal writing. To have cohesively combined such diverse elements within one structure represents a remarkable, even virtuosic feat of compositional architecture. The *Fugue* likewise is a structural (and emotional) *tour de force.* Three distinct subjects are presented — ranging in style from the pure counterpoint of the *stile antico* to the "modern" dance-like *gigue.* Scholars have long debated the possible symbolic significance of the number "three" (alluding to the Holy Trinity) in this work and indeed throughout *Clavier-Übung III,* beginning and ending with a piece with a key signature of three flats and containing 27 pieces: 3x3x3.

— *Andrew Arthur*

Affekt *(Affection)* Term used in German Baroque music for the expressive character of a piece — joyful, fearful, sorrowful, etc. The 18th century "Doctrine of the Affections" maintained that music has the power to stir the emotions of the listener through the use of specific musical devices such as key, instrumental color, rhythm, or the direction or contour of the melodic line.

Monday Afternoon Recital

July 20 and July 27, 2:30pm | All Saints Church, Dolores and Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on July 31, 2009 at 8:00pm.

The London Pleasure Garden

Georg Friedrich Handel
1685-1759

Suite/Sonata in F Major for Harpsichord Solo
- Adagio
- Allegro
- Adagio
- Allegro
- Courante
- Menuet 1 & 2
- Chaconne

Charles Avison
1709-1770

Sonata Quinta in A Minor, Op. 7
- Allegro
- Interludio: Andante
- Presto

Franz Joseph Haydn
1732-1809

Four Scottish Songs
- Bannocks o' Barleymeal
- The Lass of Patie's Mill
- O'er the Hills and Far Away
- My Love She's But a Lassie Yet

Haydn

Trio in C Major, Hob XV: 27
- Allegro
- Andante
- Presto

Alan Bennett, *tenor*
Joseph Tan, Alicia Yang, *violin*
Margaret Jordan-Gay, *cello*
Yuko Tanaka, *harpsichord and fortepiano*

The Recital Series is sponsored by the E. Nakamichi Foundation.
The Monday Afternoon Recitals are sponsored by Carmel Valley Manor and Helen and Paul Baszucki.

Eighteenth-century London was perhaps the most vibrant city in the world and the cultural and commercial hub of the British Empire. While the vast majority of the population still worked on farms, London's population had doubled since the Great Fire of 1666. As trading of goods and services grew dramatically, an affluent middle class emerged with time and money to spend on leisure. In this new consumer society, London was a place to see and be seen.

During the summer months, pleasure gardens sprang up everywhere, catering to aristocrats and commoners alike. The Vauxhall Pleasure Garden was particularly famous for its music. Patrons would arrive by boat, stroll spacious gardens studded with striking art works and illuminated at night, spend a trifle for ale, viands, and cheesecake for supper, enjoy an evening concert, and conclude the festivities watching fireworks. Programs invariably included works of Handel and featured a wide range of orchestral, chamber, operatic and solo works from established and rising English and European composers, as well as a variety of popular songs of the day. Today's program gives you a taste of what a patron might have enjoyed back in an eighteenth century London Pleasure Garden.

The Italianate sonata movements from Handel's *Suite/ Sonata in F Major* stylistically resemble his popular concerti grossi. The opening *Adagio* is ornate and improvisatory, while the *Allegro* has a *Fortspinnung* character: a steady unfolding of an idea. The less elaborate and shorter *Adagio* that follows is still highly ornamented and serves as preparation for the next *Allegro,* a fugue. Unlike Bach, Handel treats fugues in a much more relaxed fashion with voices coming and going. The Suite is comprised of a *Courante* and a pair of *Menuets.* While the *Chaconne* is not part of this suite, I added this delightful French dance to round out the set.

Charles Avison, a Newcastle native, is best known for his concerti grossi, particularly his arrangements of Domenico Scarlatti's sonatas. Avison introduced Rameau's *Pièces de Clavecin en Concerts* in his Newcastle concerts in the early 1750s. Modeled after Rameau, *Sonata Quinta in A Minor* is essentially a harpsichord composition accompanied by two violins and cello.

After Prince Esterházy's death in 1789, Haydn no longer had an employment obligation. Johann Peter Salomon rushed to secure Haydn, resulting in two London visits (1791–1792; 1794–1795). Haydn initially composed the Scottish songs to assist his friend William Napier, a publisher and music dealer who had fallen on hard times. The project was so successful that not only did Napier repay all his debts but also paid Haydn for the songs. On the heels of this success, George Thomson, an amateur musician and folksong collector, approached Haydn to compose and arrange over three hundred Scottish songs, some with new verses written by Robert Burns.

Haydn's *Fortepiano Trio in C Major* was written for Therese Jansen Bartolozzi, to whom Haydn dedicated his last three piano sonatas. Characterized by rich texture and great virtuosity, the Trio demonstrates the impact that the English piano and its compositional style had on Haydn.

— *Yuko Tanaka*

Tuesday Morning Foyer Recital

July 21 and July 28, 1:00pm | Sunset Center Foyer, San Carlos and Ninth, Carmel

Songs of Love and War

Claudio Monteverdi *1567-1643*	**Concerto: *Tempro la cetra***
Monteverdi	***Altri canti d'Amor***
Giovanni Rovetta *1596-1668*	***Canzona*** ***Chi vuol haver felice e lieto core***
Monteverdi	***La Sestina***
Giovanni Kapsberger *1580-1651*	***Toccata e ballo***
Monteverdi	***Zefiro torna***
Monteverdi	***Lamento della ninfa*** ***Hor che'l ciel e la terra***

Clara Rottsolk, *soprano*
Elizabeth Johnson Knight, *mezzo-soprano*
Timothy Shantz, David Vanderwal, *tenor*
Matthew Knickman, *bass*
Evan Few, Joseph Tan, *violin*
Karina Fox, *viola*
William Skeen, *cello*
Daniel Swenberg, *lute*
Holly Chatham, *harpsichord*

The Recital Series is sponsored by the E. Nakamichi Foundation.
The Tuesday Morning Recitals are sponsored by Jeryl and Ron Abelmann.

Songs of Love and War

Monteverdi's eighth book of madrigals, *Madrigali Guerrieri e Amorosi* (1638), showcases a new invention: the *stile concitato,* or agitated style. Monteverdi explains his new invention in the preface to his eighth book: "Having considered that our mind has three principal passions or affections--anger, temperance, and humility/supplication...and having never been able to find, in all the compositions of past composers an example of the agitated style, knowing that it deeply affects our mind...I set myself the task of discovering it." The *stile concitato* is characterized by rapid reiterations of the same note, in imitation of the excitement and anger of war as well as sounds and images of battle — fanfares, shooting arrows, and slashing swords. Having achieved a success in his *Combattimento di Tancredi e Clorinda* (1624), Monteverdi was encouraged and made many more experiments featuring this technique. The *Songs of Love and War* make frequent use of the *stile concitato.* But, for all their bellicose pretensions, the conceit of love as war is really more witty than earnest.

Concerto: *Tempro la cetra* (tuning the lute) opened Monteverdi's seventh book of madrigals, also sounding the theme of love and war. Here, the poet wants to sing of Mars and heroic deeds, but always ends up singing of Love and sleeping on Venus' breast. Opening a book of madrigals with a solo with basso-continuo was a bold move. It is more like a prologue to an opera. It opens with a slow mini-sinfonia, circling through various keys, as if to check tuning. It closes with a dance. The concerted madrigal was officially introduced. A concerted madrigal differs from the traditional (Renaissance) madrigal, which is for voices alone. With the addition of a basso-continuo accompaniment, Monteverdi freed the voices from harmonic function, allowing them to illustrate texts. *Altri canti d'Amor* continues the love/war theme, but here, the poet is of the opposite opinion from *Tempro:* he will let others sing of Love, he wishes to glorify Mars.

Giovanni Rovetta was Monteverdi's assistant choirmaster at San Marco in Venice and succeeded him at that post. His madrigals were very heavily influenced by Monteverdi's. He even modeled the contents of his three books on Monteverdi's seventh and eighth books. *Chi vuol* is another love/war madrigal. Cupid is a deceitful and devious enemy, who should be avoided if one wants to live contentedly. Cupid's arrows fly about, like the arrows in *Altri canti.* Rovetta's *Canzona,* for unspecified instrumentation, combines traditional canzona style with the flourishes of the new style.

La Sestina was published in Monteverdi's sixth book of madrigals. It commemorated the tragic and untimely death of Caterina Martinelli — a young singer, greatly admired by Monteverdi and beloved by his employer, the Duke of Mantua. She was to have been Arianna, in Monteverdi's opera of 1608. In *La Sestina,* the shepherd Glauco weeps over the tomb of his beloved nymph Corinna.

Giovanni Kapsberger was also known as *"Il Tedesco della tiorba"* (the German of the theorbo). He was born of a German noble family, but spent his life in Italy. He was a colleague of Frescobaldi, Carissimi, and L. Rossi in Rome. This *Toccata e ballo* is a taste of his rhapsodic and tuneful music, for theorbo and basso-continuo accompaniment.

Zefiro torna is an infectious account of the pleasures of spring and nature, to everyone's favorite ground bass — the *ciaconna,* or chaconne. All around there are flowers and limpid streams, sunshine and joy; but, alas, not for our young poet. Spring can really hang you up the most, as the song goes...

Lamento della ninfa is a miniature theatrical scene of power, sorrow, and beauty: a masterpiece. Monteverdi set the simple strophic poem ingeniously. It opens with a men's trio (Greek chorus-like) narrating the distraught entry of the heartbroken nymph. Her lament is then heard, set to the passacaglia bass, descending and dolorous. This bass pattern would become the standard progression for countless opera laments. Finally the men offer one more observation on the dangers of love.

Hor che'l ciel is another masterpiece. The beautiful poem of Petrarch opens with the stillness of night. It goes on to reveal the lover's pain. Here, the *Stile Concitato* returns, describing the warlike struggle within. The end is simply magnificent.

— Daniel Swenberg

Tuesday Afternoon Recital

July 21 and July 28, 2:30pm | All Saints Church, Dolores and Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on August 24, 2009 at 7:00pm.

Soulful Cantatas

Johann Sebastian Bach
1685-1750

Cantata BWV 32, *Liebster Jesu, mein Verlangen*

ARIA (soprano): *Liebster Jesu, mein Verlangen* (Dearest Jesus, my desire)
RECITATIVE (bass): *Was ists daß du mich gesuchet?* (Why is it that you looked for me?)
ARIA (bass): *Hier in meines Vaters Stätte* (Here, in my Father's place)
RECITATIVE (soprano and bass): *Ach! heiliger und großer Gott* (Ah! holy and great God)
ARIA (soprano and bass): *Nun verschwinden alle Plagen* (Now all torments disappear)
CHORALE: *Mein Gott, öffne mir die Pforten* (My God, open for me the gates)

Chorale Prelude *Schmücke dich,* BWV 654, for Oboe and Strings

Cantata BWV 57, *Selig ist der Mann*

ARIA (bass): *Selig ist der Mann* (Blessed is the man)
RECITATIVE (soprano): *Ach! dieser süsse Trost* (Ah! This sweet comfort)
ARIA (soprano): *Ich wünschte mir den Tod* (I would long for death)
RECITATIVE (soprano, bass): *Ich reiche dir die Hand* (I offer you my hand)
ARIA (bass): *Ja, ja, ich kann die Feinde schlagen* (Yes, yes I can smite the foes)
RECITATIVE (soprano, bass): *In meinem Schoß liegt Ruh und Leben* (In my bosom lie rest and peace)
ARIA (soprano): *Ich ende behende mein irdisches Leben* (I end with haste my earthly life)
CHORALE: *Richte dich, Liebste, nach meinem Gefallen und gläube* (Dispose yourself, my beloved, according to my pleasure and trust)

Kendra Colton, *soprano*
Sumner Thompson, *bass*
Patricia Thompson, *mezzo-soprano*
Alan Bennett, *tenor*
Roger Cole, *oboe*
Evan Few, Elizabeth Girko, *violin*
Meg Eldridge, *viola*
Paul Rhodes, *cello*
Jordan Frazier, *double bass*
Yuko Tanaka, *organ*

The Recital Series is sponsored by the E. Nakamichi Foundation.
The Tuesday Afternoon Recitals are sponsored by Carmel Insurance Agency, Inc.,
Arnold and Dianne Gazarian and the John and Marcia Price Family Foundation.

Soulful Cantatas

Among Bach's vast and varied output of cantatas is an interesting category known as the "dialogue cantata," which typically casts the soprano voice as the soul *(Anima)* and the bass voice as Jesus *(vox Christi)*. Both of the cantatas heard today, which exist in close proximity in the liturgical calendar, engage in this type of discourse. They share an overall theme of worldly suffering that through faith can be rewarded in the afterlife.

Liebster Jesu, mein Verlangen was first performed in Leipzig on January 13, 1726, the first Sunday after Epiphany. The text was written by Georg Christian Lehms, published in the collection *Gottgefälliges Kirchen-Opffer* in 1711.

The despairing tone of the opening aria reflects a feeling of loss as the soul longs for Jesus; soprano and oboe engage in an eloquent musical dialogue while the strings, marked *piano e staccato sempre,* provide an impassive backdrop. The story of Mary's feared loss of the 12-year-old Jesus, which appears in Psalm 84, provides part of the scenario. Jesus' response comes in the form of a bass recitative and aria. A recitative in dialogue is followed by a decidedly upbeat duetto aria: Jesus and the soul are at last in harmony. A brilliant violin obbligato supported by the oboe helps elevate the mood, and a straightforward chorale provides final resolution.

As an instrumental interlude between the two cantatas, the chorale prelude *Schmücke dich,* originally for organ, is presented in an arrangement for oboe and strings by Peggy Pearson. The melody is by Johann Crüger (1649) and was also used by Bach in his cantata of the same name, BWV 180.

The cantata *Selig ist der Mann* was first performed on the second day of Christmas, 1725. Unlike the celebratory cantatas that comprise the *Christmas Oratorio,* this one begins in a remarkably somber mood. The text, also by G.C. Lehms, takes into account that December 26 is also the feast day of St. Stephen, a martyr who serves as an example of heavenly reward for earthly suffering. Also in play here is a lesson from the book of James: "Blessed is the man that endureth temptation: for when he is tried, he shall receive the crown of life." Actual dialogue between the two voices occurs only during recitatives, whereas the arias give each voice an opportunity to elaborate on sentiments and ideas raised elsewhere.

Toward the end of the cantata, the overall bleak mood begins to lift, and the later arias, beginning with the energetic, defiant bass aria *Ja, ja, ich kann die Feinde schlagen,* gain confidence with the hope of redemption. In the final aria the soprano raises the question "What have you to offer me?" The reassuring reply comes in the form of a chorale. Taking its theme from the hymn tune *Lobe den Herrn,* it may sound familiar to those who have sung "Praise to the Lord, the Almighty" from their hymnals.

— *Allen Whear*

Wednesday Afternoon Recital

July 22 and July 29, 2:30pm | Church of the Wayfarer, Lincoln and Seventh, Carmel

This concert will be broadcast on KUSP 88.9 FM on August 27, 2009 at 7:00pm.

Love, Valor and Compassion

Franz Schubert
1797-1828

Three poems by Mayrhofer
Der Alpenjäger, D524
Fahrt zum Hades, D526
Auf der Donau, D553

Impromptu in G-flat Major, Op. 90 (D899), No. 3

Three poems by Goethe
Ganymed, D544
Grenzen der Menschheit, D716
Der Musensohn, D764

Impromptu in A-flat Major, Op. 90 (D899), No. 4

Poem by Schiller
Der Taucher, D77

Sanford Sylvan, *baritone*
David Breitman, *fortepiano*

The Recital Series is sponsored by the E. Nakamichi Foundation. The Wednesday Afternoon Recitals are sponsored by David and Julie Nee and Nancy and George Records.

Love, Valor and Compassion

The essence of Schubert's *Lieder* is poetry. As his friend Joseph von Spaun said, "Who among those who had the good fortune to hear some of his greatest songs does not remember how this music made a long familiar poem new for him, how it was suddenly revealed to him and penetrated to his very depth?" His output of over 600 songs, astonishing both for its abundance and inspiration, incorporated the poetry of over 100 different authors. The three represented on today's program are the ones to whom he turned the most often. Friedrich Schiller (1759-1805), familiar to music lovers from Beethoven's setting of his *Ode to Joy* and also featured in Brahms' *Nänie* (Sunday afternoon concert) was of a much earlier generation. Johann Wolfgang von Goethe (1749-1832), though appreciative of the music of Mozart and Beethoven, was completely indifferent to Schubert's masterful settings of his poetry. Johann Mayrhofer (1787-1836) was, however, a Viennese civil servant whom Schubert had known as a law student and who for a time was part of Schubert's closest circle of friends.

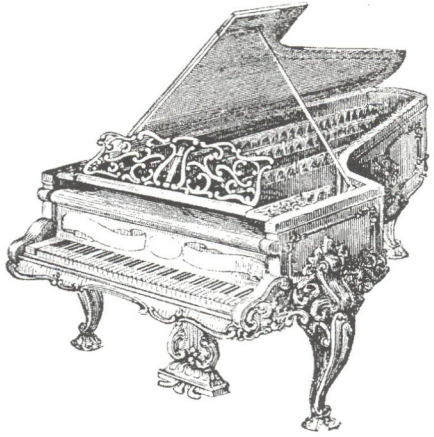
In some songs, such as Mayrhofer's *Der Alpenjäger* and Schiller's *Der Musensohn,* the distinction between "art song" and "folk song" is blurred. Throughout Schubert's works, the keyboard is treated not just as an accompaniment to a singer's melodies, but as a full partner in the depiction of the poetry. Through the use of textural changes, harmonic manipulation, and tone colors it can signal changes in mood. For example, Mayrhofer's *Auf der Donau* exemplifies the poet's characteristic themes of yearning for an ideal world. Near the end, the dark mood hinting at death is highlighted by the piano's low, descending scales.

Schubert's Impromptus were all written during the last year of his life. More likely suggested by a publisher than the composer himself, the title implies something improvisatory or on the spur of the moment. The *Third Impromptu,* with its seamless lyricism, has been described as a "Nocturne" or a Mendelssohnian *Song Without Words.* But its mysterious shifts to the minor mode, casting a shadow on the otherwise sunny mood, could only have come from Schubert's pen. The *Fourth Impromptu* is in ternary form. The beginning and closing sections are characterized by brilliant figurations searching for a stable tonality and meter, until an increasingly confident theme emerges in the bass, while the middle section is more declamatory in style. The poetic inspiration upon which these miniature masterpieces were based existed entirely in Schubert's imagination.

The title of today's program, *Love, Valor, Compassion* refers mainly to Schiller's ballad *Der Taucher.* An early work, even for Schubert, ("D" or "Deutsch" numbers, like Mozart's "Köchel" listings, are chronological) it displays remarkable individuality for a teenager. As described by Sanford Sylvan, "This drama features knights, cliff-diving, a maiden and her father the King who issues a mortal challenge to anyone who wants his daughter's hand in marriage, all delivered in Schubert's most highly charged operatic style." Indeed, the physical drama and emotional range of the story are theatrical, and Schubert draws on a broad palette of effects to depict such things as violent whirlpools, watery chasms, and horrific creatures.

According to David Breitman, the fortepiano used in this performance "...is a replica of an 1819 instrument by the Viennese builder Conrad Graf, built for Mr. Breitman by Paul McNulty in 2004. It has a range of six and one half octaves, and four pedals: damper raising, *una corda* (keyboard shift) and both single and double moderators (cloth strips that come between the hammers and strings to create a soft sound)."

— Allen Whear



Thursday Afternoon Recital

July 23 and July 30, 2:30pm | Church of the Wayfarer, Lincoln and Seventh, Carmel

This concert will be broadcast on KUSP 88.9 FM on August 14, 2009 at 8:00pm.

Heroic Beethoven

Ludwig van Beethoven
1770-1827

Sonata in E-flat Major, Op. 12, No. 3
Allegro con spirito
Adagio con molt'espressione
Rondo: Allegro molto

Sonata in C Minor, Op. 30, No. 2
Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Sonata in A Major, Op. 47, "Kreutzer"
Adagio sostenuto: Presto
Andante con variazioni
Finale: Presto

Elizabeth Wallfisch, *violin*
David Breitman, *fortepiano*

The Recital Series is sponsored by the E. Nakamichi Foundation.
The Thursday Afternoon Recitals are sponsored by the Carmel Music Society,
First National Bank of Central California, Mary Kay Crockett and Frank and Denise Quattrone.

Heroic Beethoven

The keyboard used in this performance is a replica by Philip Belt (1975) of an instrument by Anton Walter from ca. 1800, currently in the Kunsthistorisches Museum, Vienna. It has a range of five octaves, and two knee levers (damper raising, moderator).

For many musical forms, particularly those involving the fortepiano, Beethoven looked to Mozart, the teacher he wanted but never had, for models. Mozart developed a type of accompanied keyboard sonata conventionally referred to as "sonata for fortepiano with violin accompaniment" into something approaching a true duo. Beethoven further extended this trend with his Op.12 — completed in 1798 and dedicated to Antonio Salieri — increasing the violin's role in thematic development and the technical brilliance of the piano part. This is particularly evident in the *E-flat Major Sonata.*

Five years passed between his first violin sonatas and his Op. 30, during which Beethoven had successfully tackled two forms essential to the Viennese composer of the time: symphony (his first two) and string quartet (his Op. 18: see Friday's Recital). As Maynard Solomon wrote, Op. 30 was "a clear departure, with an expansion of tonal sonorities and moments of heroic pathos clearly signaling that Beethoven was pushing at the outer limits of the Mozartean model." In the *C Minor Sonata,* a concentrated opening motive, like a coiled spring with its tight rhythm and pregnant silences, sets the stage for sweeping drama akin to other great works in this key, such as the *Pathetique Sonata* and the *Fifth Symphony.*

The *"Kreutzer" Sonata* is the *Eroica Symphony* of the violin repertoire: a revolutionary work of unprecedented emotional range, technical challenges, and formal expansion. It represents a convergence of Beethoven's ambition and maturity, improvements in the violin's technical possibilities via the French school of Viotti and the new Tourte bow, and recent developments in piano construction permitting a wider range of dynamics and tessitura. The title page reads *scritta in stile molto concertante, quasi come d'un concerto* (written in a very concertante style, in the manner of a concerto). Beethoven had broken forever with the limitations of writing for amateurs.

The broad introduction, *Adagio sostenuto,* begins in a novel way, with the violin alone. Gradually the dialogue narrows to the tiniest of motives, consisting of a rising half step, the germ which ignites the *Presto* and from which this entire work is generated. Beethoven wrote the first two movements of the violin part with the English virtuoso George Bridgetower in mind. For the first performance, in May 1803, he added the *Finale,* a rousing tarantella, which had originally been intended for another sonata in A major (Op. 30, No. 1). Some time later, Beethoven and Bridgetower had a falling out — supposedly over a woman — and Beethoven changed his dedication from Bridgetower to Rudolph Kreutzer, a famous Parisian violinist whom Beethoven had met earlier. Ironically, Kreutzer never played the sonata that is forever linked with his name, finding it "unintelligible."

Since its first hearing, the *"Kreutzer" Sonata* has never failed to attract attention, if not controversy. In Tolstoy's novella *The Kreutzer Sonata,* the protagonist warns of the dangerous passions aroused by music: "Music on the whole is a fearful thing…take that *"Kreutzer" Sonata,* take the first *Presto* — may that really be played in a drawing room in front of ladies in low-cut dresses?"

— Allen Whear

sonata Originally, a piece that is sounded (from Latin sonare, "to sound") by an instrument, as opposed to a piece that is sung (from cantare, "to sing"). In the Baroque period, the word was applied to compositions consisting of several short, contrasting movements performed by from one to six musicians. In the Classical period, it designated a multi-movement piece for a solo instrument, such as the piano, or a solo instrument accompanied by piano.

Friday Morning Recital

July 24 and July 31, 11:00am | Wave Street Studios, 774 Wave Street, Monterey

Purcell and His World

Henry Purcell *1659-1695*	**Overture** **If love's a sweet passion** **Oh fair Cedaria** **Musing on the cares of human fate**
Francesco Corbetta *c.1615-1681*	**Prelude & Chaconne**
Purcell	**She loves and confesses**
Nicola Matteis *fl.1670-c.1690*	***Bizarria sopra la ciaconna***
Purcell	**Fly swift the hours** **The Plaint — O let me weep**
Matteis	***Andamento malinconico***
Purcell	**Thy Hand Belinda — When I am laid in earth** **Since the pox or the plague of inconstancy reigns**
Matteis	**Ground after the Scotch Humour**
Purcell	**O solitude, my sweetest choice** **See even night herself is here** **Passacaglia — How happy the lover; Ritornello — For love ev'ry creature**

Clara Rottsolk, *soprano;* Patricia Thompson, *mezzo-soprano*
David Vanderwal, *tenor;* Sumner Thompson, *bass*
Edwin Huizinga, Gabrielle Wunsch, *violin;* Sarah Darling, *viola*
William Skeen, *viola da gamba;* Daniel Swenberg, *lute*

The Recital Series is sponsored by the E. Nakamichi Foundation. The Friday Morning Recitals are sponsored by Mr. and Mrs. John W. Buffington and H. Lawrence and Luana Wilsey.

Purcell and His World

If Love's a sweet passion why does it torment?
If a bitter, O tell me, whence comes my content?

It is an old story, but we never seem to tire of it: Boy meets girl. Boy falls hard. Boy gets girl. Boy loses girl. Boy is driven to despair, swears off women, drinks heavily, then falls all over again…such is human fate.

We open, naturally, with an Overture and Prologue — *If love's a sweet passion.* Our Lover swoons and extols the beauty of the beloved in the ravishing *Oh fair Cedaria. Musing on cares of human fate* adds a wry comment, as the young swain inquires of Virtue, Fame, and Love how he may be remembered and saved. Virtue suggests leading a moral life, Fame advocates fighting for King and country, while Love suggests finding a lover.

Those happy, blissful days of early love are set to the infectious, happy, and swinging ground: the chaconne. In *She loves and confesses* a feigned sense of "honor" is the enemy. It turns out honor is easily beaten at night. Henry Purcell was a master of songs based on a repeating bass — or ground. Francesco Corbetta and Nicola Matteis were Italians who wound up working in England. Corbetta was the guitar tutor of Louis XIV and Charles II. Matteis was best known as a brilliant violinist, whose life ended in poverty. He also played guitar and published a method, as the guitar fad (who wouldn't want to play the King's favorite instrument?) was reaching its peak.

In *Fly swift the hours* a sense of anxiety takes over. The lover is losing the beloved. Peace is lost. *The Plaint — O let me weep* and *Dido's Lament (When I am laid in earth)* are set to the passacaglia ground — the sad, lamenting cousin of the chaconne. Lamenting spirals into anguish as the lover seeks to end life, as well as suffering. Here, Purcell shows incredible variety over the same five-bar pattern. With *Since the pox or the plague,* our lover thinks better of such a melodramatic end. It is in Bacchus' arms (enjoying a lovely central coast Pinot Noir, no doubt!) he now seeks solace — rejecting Venus. *O solitude, my sweetest choice* is another masterful ground, extolling the peace and comfort of nature, enjoyed alone.

It is time for the d*eus ex machina.* Night appears — as she does in Purcell's *Fairy Queen,* an adaptation of Shakespeare's *A Midsummer Night's Dream* — lulling the lovers asleep, while Puck goes to work with the enchanting love-juice. It seems our young lover may just fall for Venus' charms once more…

We end our program with Purcell's glorious *Passacaglia — How happy the lover and Ritornello — For love every creature,* from *King Arthur.* This seems to have been Purcell's homage or better of Lully's famous *Passacaille d'Armide.* We are left with the following thoughts: "How happy the lover, how easy his pain…no joys are above the pleasures of love."

— Daniel Swenberg

Friday Afternoon Recital

July 24 and July 31, 2:30pm | Church of the Wayfarer, Lincoln and Seventh, Carmel

This concert will be broadcast on KUSP 88.9 FM in 2010.

Passing the Mantle

Franz Joseph Haydn
1732-1809

String Quartet in F Major, Op. 77, No. 2
Allegro moderato
Menuetto: Presto, ma non troppo
Andante
Finale: Vivace assai

Michael Haydn
1737-1806

String Quintet in C Major, P 108
Adagio cantabile
Rondo: Allegro molto

Ludwig van Beethoven
1770-1827

String Quartet in G Major, Op. 18, No. 2
Allegro
Adagio cantabile
Scherzo: Allegro
Allegro molto, quasi presto

Cynthia Roberts, Patricia Ahern, *violin*
Patrick G. Jordan, Karina Fox, *viola*
Allen Whear, *cello*

The Recital Series is sponsored by the E. Nakamichi Foundation.
The Friday Afternoon Recitals are sponsored by Girl Boy Girl and Susan Watts DuCoeur.

Passing the Mantle

Toward the end of the eighteenth century in Vienna, the string quartet was considered among the highest of art forms. Its exalted status was largely achieved through the work of Josef Haydn, who over the course of four decades used it as a laboratory for some of his boldest musical experiments.

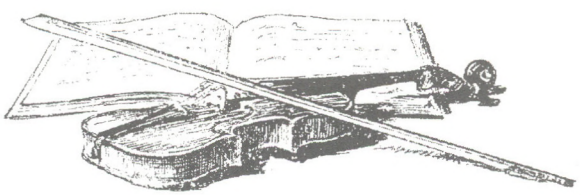
In 1799, Prince Lobkowitz (in whose home the *Eroica Symphony* would have its first reading), commissioned both Haydn — arguably the most famous living musician at the time — and Beethoven, the most promising composer of the younger generation, to write sets of string quartets. Haydn had recently completed his *Creation* and was the acknowledged master of the quartet genre, having produced well over sixty of them during the past three decades. Beethoven had come to Vienna in 1792 to establish himself as a virtuoso pianist and composer and had studied with Haydn during the following two years. He had not yet produced string quartets, perhaps to avoid premature comparison with the established masters. Ultimately, Beethoven's *Six Quartets, Op. 18* would be his bold entrée into this pantheon while Haydn's *Quartet in F Major, Op. 77* would be not just the latter's final complete quartet, but his last complete instrumental work of any kind.

Haydn never did finish a traditional set of six quartets for Lobkowitz, but the two comprising *Op. 77* find him at the top of his form. The *Allegro moderato* is in sonata form, with particularly lyrical themes. The *Menuetto* is really a lively scherzo in character, anticipating (or perhaps even influenced by) those of Beethoven. A contrastingly warm *Trio* in the distant key of D-flat major returns to the *Menuetto* via a brief, tentative transition. The *Andante* is a theme and variations, beginning simply with two-part writing; as the instrumental parts become increasingly elaborate, so does the harmonic richness and depth. A concluding *Finale* contains many delightful hints of Haydn's rural upbringing.

Michael Haydn followed in his older brother's footsteps, receiving training as a choirboy at St. Stephen's Cathedral in Vienna. At a certain stage he seemed poised to have the more successful career. He excelled in all sorts of genres, including choral and instrumental music. Eventually settling in Salzburg, he maintained friendly relations with Mozart and his own, now more famous, brother. We offer two movements from his *Quintet in C Major* from 1773. The operatic dialogue between the violin and viola in the *Adagio cantabile* is an obvious model for Mozart's K. 515. The *Rondo* is evidence that a sense of humor was a Haydn family trait.

Beethoven's first set of quartets was completed in 1800 and published the next year. Aware of the traditions he had to live up to, he was particularly painstaking in producing works of consistent quality and originality. The *G Major Quartet* begins like an amiable discourse, but these thematic materials are processed with Beethoven's characteristic vigor. The expressive *Adagio cantabile* has a brief, skittish interlude before the original material returns, now embellished by all the instruments. After an inventive *Scherzo,* a humorous — dare we say "Haydnesque" — *Rondo* completes the work. The "mantle," belonging to Vienna's master of the quartet, has been passed.

— Allen Whear



Saturday Morning Recital

July 25 and August 1, 11:00am | Sunset Center Theater, San Carlos and Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM in 2010.

Viennese Matinee Concertante

Franz Joseph Haydn
1732-1809

Symphony No. 7 in C Major, *Le Midi,* Hob I:7
Adagio-Allegro
Recitativo: Adagio
Menuet-Trio
Finale: Allegro

Ludwig van Beethoven
1770-1827

Three Contredanses in E-flat Major, WoO 14

Wolfgang Amadeus Mozart
1756-1791

Concerto for Flute in G Major, K. 313
Allegro maestoso
Adagio non troppo
Rondeau: Tempo di Menuetto
SOLOIST: Robin Carlson Peery, *flute*

Mozart

Contredanses, K. 609
No. 1 in C Major
No. 2 in E-flat Major
No. 3 in D Major

Mozart

Contredanse in D Major, K. 603

Mozart

German Dances, K. 600
No. 1 in C Major
No. 5 in G Major, "Canary"
No. 6 in D Major

Mozart

German Dances, K. 605
No. 13 in C Major, "Sleigh Ride"

Emlyn Ngai, Marika Holmqvist, Edwin Huizinga, Johanna Novom, Amelia Roosevelt, Cristina Zacharias, *violin;* Sarah Darling, Meg Eldridge, *viola* Timothy Roberts, Allen Whear, *cello;* Jordan Frazier, *double bass;* Robin Carlson Peery, Dawn Walker, *flute;* Neil Tatman, Ellen Sherman, *oboe;* Ginger Kroft Barnetson, *clarinet;* Dominic Teresi, Britt Hebert, *bassoon;* Christopher Cooper, Loren Tayerle, *French horn;* Wolfgang Basch, Susan Enger, *trumpet;* Kevin Neuhoff, *percussion*

The Recital Series is sponsored by the E. Nakamichi Foundation.
The Saturday Morning Recitals are sponsored by Doolittle & Ganos Investment Council, LLC, Shirley and Hersch Loomis and Brigitte Wasserman.

Viennese Matinee Concertante

Haydn began an important new chapter in his life when he was appointed to the court of Prince Paul Anton Esterházy in 1761. Although already an experienced composer of symphonies, he had not yet worked with musicians of such virtuosity. Haydn found a way to please his new employer — who had a fondness for baroque concertos — and to flatter his new colleagues, by writing in the *concertante* style, with flashy solos for the various instruments. His first works in this new position were a cycle of three symphonies (No. 6-8) called *Le Matin, Le Midi,* and *Le Soir* (Morning, Noon, and Night). Apart from the sunrise effect that opens *Le Matin* and a storm scene in *Le Soir,* they are not specifically programmatic music. Haydn evokes the baroque concerto grosso, alternating between individual solos and tutti effects.

A *contredanse* is a group dance, usually in duple meter, originating with the English "country dance" by way of French translation. Beethoven's *contredanses* include a setting of one of his most famous melodies, also found in the *Prometheus* ballet music, the *Op. 35 Variations,* and most notably, the *Finale* of the *Eroica Symphony.*

During a trip to Mannheim in 1777, Mozart was commissioned by an amateur flute player to write several concertos and quartets for that instrument. Young Mozart did not fully live up to his side of the bargain but produced the lovely *Concerto in G Major* despite his ambivalence toward the flute. Einstein praises the third movement as a "veritable fountain of good spirits and fresh invention."

Mozart was the busiest composer of dance music in Vienna, long before the Strauss family and the waltz craze. As court composer he was responsible for providing new dances for Carnival season, and he approached the task with particular relish. As a colleague remarked, "Madame Mozart told me that as great as his genius was, he was an enthusiast in dancing, and often said that his taste lay in that art rather than music."

Mozart wrote from Prague that "here they talk of nothing but *Figaro;* nothing is played, blown, sung, and whistled but —*Figaro*..." Apparently, they were dancing to it, too. The *Contredanses,* K. 609 begin with a setting of the charming *Non più andrei* from that opera.

A German dance resembles a minuet in meter and form, but is more rustic in character. Its popularity signified the more liberal atmosphere of the enlightened Emperor Joseph II, who permitted more intermingling of the classes than was customary, especially during Carnival. Mozart chose the German dance rather than the aristocratic minuet for the famous party scene in *Don Giovanni* when the Don dances with the peasant girl Zerlina. Although the typical dance ensemble consisted of two violins and bass, Mozart frequently lavished special instrumental effects on his German dances. In one, he uses flute and piccolo to depict a canary, which may be a reference to a Carnival costume. Another of his best-known dances is the *"Sleigh Ride,"* based on an Austrian folk tune. Mozart's music suggests a happy scenario: riding through the dark snowy streets of Vienna — perhaps on the way to a masked ball — with torches blazing, posthorns sounding, and sleigh bells jingling.

— *Allen Whear*

contredanse A dance performed in two lines with the partners facing each other.

Twilight Recital No. 1

July 22, 5:00pm | Church in the Forest, Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM on September 3, 2009 at 7:00pm.

Twilight on the Danube

Wolfgang Amadeus Mozart
1756-1791

Quartet for Flute and Strings in C Major, K. 171
Allegro
Thema: Andantino

Mozart

Quintet for Clarinet and Strings in A Major, K. 581
Allegro
Larghetto
Menuetto
Allegretto con variazioni

Robin Carlson Peery, *flute*
Ginger Kroft Barnetson, *clarinet*
Emlyn Ngai, Carolyn Canfield Cole, *violin*
Sarah Darling, *viola*
Timothy Roberts, *cello*

The Recital Series is sponsored by the E. Nakamichi Foundation. The *Twilight on the Danube* Recital is sponsored by Noland Hamerly Etienne & Hoss and Dr. and Mrs. James Fraser.

Twilight on the Danube

Most of Mozart's chamber music with flute dates from his time in Mannheim, where he was commissioned by a Dutch amateur flute player to write several concertos and quartets. The *Quartet in C Major* has traditionally been assumed to be from that enterprise, but recent research has revealed otherwise. An autograph sketch has surfaced confirming that the first movement probably dates from a later time in Vienna. The delightful variations movement is an arrangement taken from Mozart's *Serenade for Winds,* K. 361 *(Gran Partita).*

We have clarinetist Anton Paul Stadler to thank for inspiring some of Mozart's great late masterpieces. As first player in the Vienna Court Orchestra and a friend of Mozart's, he was in a prime position to influence the future of the clarinet. Mozart used the clarinet with greater frequency in orchestral works, and had Stadler and his clarinetist brother in mind when composing the elaborate parts for *La Clemenza di Tito.* Stadler made certain physical modifications to his instrument, extending its range downward to an octave below middle C, allowing it to exploit the rich, low *chalumeau* range. Mozart used this hybrid instrument, now called the "basset clarinet," in his *Requiem* as well as his *Clarinet Concerto* and this quintet. Sadly, the autograph of the *Quintet in A Major* was sold or pawned by Stadler sometime after the composer's death. The earliest source available is the first printed edition, in which the clarinet part was set for only the standard instrument.

The first performance of the quintet was given by its dedicatee Stadler on December 22, 1789 for the renowned *Tonkünstler-Societät* in Vienna. The *Allegro* exploits the clarinet's lyrical character and unique ability to blend with stringed instruments. The *Larghetto* captures the sublime serenity of the slow movement of Mozart's concerto, but here the experience is even more personal, allowing an intimate dialogue between the clarinet and first violin. The *Menuetto* features two trios: the first for strings alone — providing an opportunity for the clarinet to rest — the second a yodeling Alpine *Ländler.* The theme of the *Allegretto con variazioni* has the childlike charm of *Ah vous dirai-je Maman* ("Twinkle, twinkle little star"). The variations maintain this playful character, despite an exotic interlude exuding an oriental flavor. One can easily imagine the Mozart family, Stadler, their servant and their dog riding the carriage between Vienna and Prague, cheerfully conversing and playing games along the way.

— *Allen Whear*

Twilight Recital No. 2

July 23, 5:00pm | Church of the Wayfarer, Lincoln and Seventh, Carmel

Carmel Bach Festival Youth Chorus
John Koza, *director*

Weihnachten im Juli

Jacobus Clemens non Papa *1510-1556*	***Ein Kindlein ist uns heut geborn***
Zoltán Kodály *1882-1967*	***Adventi Ènek***
Michael Praetorious *1571-1621*	***Es ist ein Ros entsprungen***
Praetorious	***Psallite***
Johann Friedrich Reichardt *1752-1814*	***Heilige Nacht***
Robert Lucas Pearsall *1795-1856*	***In dulci jubilo***
arr. Graham Buckland	***O du fröhliche***
Johann Sebastian Bach *1685-1750*	***Wie schön leuchtet der Morgenstern***
Peter Cornelius *1824-1874*	***Die Könige***
Tomas Luis de Victoria *c.1548-1611*	***O magnum mysterium***
Morten Lauridsen *b.1943*	***O magnum mysterium***
Traditional from Leipzig *c.1400*	***Resonet in laudibus***
Z. Randall Stroope *b.1953*	***Resonet in laudibus***
Max Reger *1873-1916*	***Und unser lieben Frauen Traum***
arr. Wolfgang Kelber *c.1951*	**Glorious Kingdom**

The Recital Series is sponsored by the E. Nakamichi Foundation.
The *Weihnachten im Juli* Recital is sponsored by Robert and Virginia Stanton Endowment Fund of the Community Foundation for Monterey County and Cyril and Jeanne Yansouni.

Weihnachten im Juli (Christmas in July)
The impetus for this program began with making a connection to the Sunday Main Stage concerts which present J.S. Bach's joyful *Christmas Oratorio.* Christmas music has always been joyous and uplifting to the human spirit, so why not a little "Christmas in July" at this year's Festival? Bach would have been familiar with the early repertoire on the program, and even made his own settings of some of the pieces: *Wie schön leuchtet der Morgenstern* (How beautifully shines the morning star) and *Ein Kindlein ist uns heut geborn* (Unto us a child is born), BWV 414. The program presents such well known Christmas classics as *Es ist ein Ros entsprungen,* (Lo, how a rose e'er blooming), In *dulci jubilo* (In sweetest rejoicing), *O du fröhliche* (Oh, how joyfully), and includes lesser known, but equally intriguing repertoire. Two pieces will be presented in two contrasting versions, juxtaposing a historical setting against a modern rendition: *O magnum mysterium* by Tomás Luis de Victoria and Morten Lauridsen, then *Resonet in laudibus,* Traditional and Z. Randall Stroope. This concert offers some of the finest a cappella European Christmas repertoire ever composed.

— John Koza

Special Summer Programs for Children

The Carmel Bach Festival is proud to cosponsor two wonderful summer programs designed to nurture children in the appreciation of the music, life, and times of the great composer Johann Sebastian Bach. Both programs are open to all students who have an interest in learning about Bach's music and life.

Monday, July 20 – Sunday, August 2

Bach to the Future

Carmel, California

During these special weeks of music and uplifting fun, participants sing and make music, draw, dance, explore history and language, interact daily with singers and instrumentalists from the Festival. Through the power of Bach's wonderful music and surrounding art and culture, our goal is to teach, inspire and empower our young participants, helping them to seek their potential and learn that they can make a difference. As a grand finale to their Bach week, the participants sing Bach's music on "Bach to Church Sunday" (July 26) at Church of the Wayfarer.

Carteena Robohm, *Director*
Website: www.carmelbachtothefuture.org
Email: info@carmelbachtothefuture.org
Ph: 831.663.6218

Monday, July 20 – Saturday, July 25

Bach Academy

Santa Cruz, California

We immerse the students for a week in all things Bach and Baroque. This includes experiential activities such as choral singing, playing Orff instruments and the harpsichord, Baroque dancing, writing and performing plays based on Bach's life and times, and speaking common German phrases. Students also see movies and slide shows about Bach, take a field trip to the Festival, hear guest musicians and perform for each other. Bach himself (a local musician in costume) attends for a day or two to oversee the festivities! The week ends with a "performance" by the students, dressed in full costume, for their families and friends.

Jane Hancock and Susan Bruckner, *Co-Directors*
Website: cloud93921.tripod.com (no "www" needed)
Email: bachacademy@sbcglobal.net | Ph: 831.423.7095
Underwritten in part through the generosity of the Silicon Valley Community Foundation.

Twilight Recital No. 3

July 28, 6:00pm | Carmel Mission Basilica, Rio Road, Carmel

Acoustic Alchemy

Alessandro Melani
1639-1703

Cantata: *Qual momorio giocondo*

RECITATIVO: *Qual momorio giocondo* (That happy whispering)
ARIA: *Aura, aura vezzosa* (Gracious breeze)
RECITATIVO: *Che una breve speranza* (A little hope)
ARIA: *Se la gioia che senzo nel core* (If the joy I feel in the heart)
RECITATIVO: *Cosi dell'alma mia* (Thus in my soul)
ARIA: *La mia pace cara, cara* (My peace dear, dear)

Georg Friedrich Handel
1685-1759

Fuga in G Minor for Organ Solo, HWV 605

Henry Purcell
1659-1695

Sonata for Trumpet, Strings and Continuo in D Major, Z 850
Allegro • Adagio • Allegro

Purcell

Sweeter than roses, Z 585

Handel

Sonata in G Major, Op. 5, No. 4
Allegro • A tempo ordinario • Passacaille

Alessandro Scarlatti
1660-1725

Cantata: *Su le sponde del Tebro*
Sinfonia
RECITATIVO: *Su le sponde del Tebro* (On the banks of the Tiber)
Sinfornia
ARIA: *Contentatevi, o fidi pensieri* (Be content, O faithful thoughts)
RECITATIVO: *Mesto, stanco e spirante* (Sad, exhausted and sighing)
LARGO: *Infelice miei lumi* (Unhappy eyes)
ARIA: *Dite almeno, astir crudeli* (At least say, cruel stars)
RECITATIVO: *All'aure, al cielo* (To the air, to the sky)
ARIA: *Tralascia pur di piangere* (Cease to weep)

Jolaine Kerley, *soprano*
Wolfgang Basch, *trumpet*
Scott Dettra, *organ*
Carolyn Canfield Cole, Elizabeth Stoppels Girko, *violin*
Nancy Lochner, *viola*
Paul Rhodes, *cello*
Derek Weller, *double bass*

The Recital Series is sponsored by the E. Nakamichi Foundation. The *Acoustic Alchemy* Recital is sponsored by Kerry Lee Remarkable Jewelry, David and Roberta B. Elliott and Jane V. Shedlin.

Acoustic Alchemy

Alessandro Melani came from a large Tuscan family of musicians — his father rang the bell in Pistoia's cathedral — and spent the last three decades of his life in Rome as *maestro di cappella* at Santa Maria Maggiore. A prolific composer of cantatas and opera, including the first one on the subject of Don Juan, his musical activities in Rome set the stage, so to speak, for Scarlatti.

Henry Purcell did not compose the famous trumpet voluntary often attributed to him, but he did feature the trumpet to great effect in a number of works. Purcell often composed trumpet parts for his friend John Shore, the outstanding player of the day. The *Sonata in D Major* is structured like an operatic overture and might possibly have served as such for a missing ode.

The sensuous, bittersweet love song *Sweeter than roses* was one of only two songs Purcell contributed to the tragic play *Pausanias, the Betrayer of his Country* in the last year of his life. The composer illustrates the seductive, volatile text in the most imaginative ways.

Handel's trio sonatas often included music borrowed from other sources. The *Sonata in G Major,* published in 1734, includes a re-working of his overture to *Athalia,* and the beautiful *Passacaille* originated in the dance suite *Terpsichore.* An optional viola part beautifully enriches the trio sonata texture.

Alessandro Scarlatti was born in Palermo, Sicily and came to Rome at an early age, where he completed his studies and soon embarked upon a successful career as a composer of opera, enjoying the patronage of Queen Cristina of Sweden and Cardinal Ottoboni. Pope Innocent IX's disapproval of opera in general had two important effects on Scarlatti: eventually he moved to the more favorable operatic climate of Naples and founded the Neapolitan school of opera, but before that and after returning to Rome he channeled his gift for opera into the cantata, composing nearly 800 of them.

Su le sponde del Tebro (On the banks of the Tiber) is one of Scarlatti's best-known chamber cantatas. Set for solo voice, obbligato trumpet, strings and continuo, its several short movements are like a miniature opera scene, containing narrative and emotional elaboration. The pastoral story concerns the shepherd Aminta, who is heartbroken and grieving from his mistreatment by the faithless Cloris. After an instrumental *Sinfonia,* Aminta relates the story, alternating recitatives with da capo arias. In the aria *Contentavi, o fidi pensieri* (Be content, O faithful thoughts) the soprano and trumpet are engaged in dialogue. Later, the strings color the darkest emotional thoughts of Aminta with clashing chromatic dissonances. In the final aria, *Tralascia pur di piangere,* (Cease to weep) a more upbeat, triumphant mood prevails, for which a trumpet always comes in handy.

— *Allen Whear*

cantata A vocal chamber work usually consisting of several recitatives and arias, and sometimes an opening and closing chorus or chorale. Bach composed more than 300 cantatas, of which around 200 survive today. Most were sacred cantatas created for use in the Lutheran service. The typical Bach cantata contained texts related to the Gospel read on a specific day in the church year and performed just before that day's homily. He also wrote secular cantatas for occasions like weddings, birthdays, name days, academic ceremonies, and ascensions to office.

Twilight Recital No. 4

July 29, 5:00pm | Church in the Forest, Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM in 2010.

Twilight on the Thames

Henry Purcell
1659-1695

Sonata No. 6 in C Major from *Twelve Sonnata's* [sic] ***of III Parts*** **(1683)**
- Canzona
- Largo
- Allegro

Georg Friedrich Handel
1685-1759

Sonata in D Major, Op. 1, No. 13
- Affettuoso
- Allegro
- Larghetto
- Allegro

Purcell

Sonata No. 5 in G Minor, from *Ten Sonata's* [sic] ***in Four Parts*** **(1697)**
- [untitled]
- [untitled]
- Adagio
- Presto

Purcell

Sonata No. 6 in G Minor, "Chacony"

Handel

Trio Sonata in B-flat Major, Op. 2, No. 3
- Andante
- Allegro
- Larghetto
- Allegro

Purcell

Sonata No.9 in F Major, *"The Golden Sonata,"* from *Ten Sonata's* [sic] ***in Four Parts*** **(1697)**
- [untitled]
- Adagio
- Canzona
- Allegro

Elizabeth Wallfisch, Rachel Evans, *violin*
William Skeen, *cello*
Daniel Swenberg, *theorbo, lute and Baroque guitar*
Andrew Arthur, *harpsichord and organ*

The Recital Series is sponsored by the E. Nakamichi Foundation. The *Twilight on the Thames* Recital is sponsored by the Pebble Beach Company and Jim and Betty Kasson.

Twilight on the Thames

The year 2009 marks anniversaries for both Handel and Purcell, who, separated by half a century, at different times commanded the full attention of the English court and stage.

Henry Purcell is considered the greatest English composer before the twentieth century. His short life spanned the receding musical fashions of the late Renaissance, the re-emergence of music theatre and nascent opera during the Restoration, and the synthesis of French baroque and Italian sonata styles with English vocal and instrumental traditions. Despite wars, fire, plagues (both medical and political) and other upheavals Purcell survived to produce a large body of music consistent in both quality and inspiration.

Purcell's trio sonatas date from the 1680's and were published in two installments: the first, titled *Twelve Sonnata's [sic] of III Parts,* appeared in 1683 with a preface by Purcell stating that he had "faithfully endeavour'd a just imitation of the most fam'd Italian Master's" and further that "Our Country-men…should begin to loathe the levity, and balladry of our neighbors," (*i.e.,* the French).

Handel invested far less of his time in instrumental music than in large-scale operas and oratorios. Collections of his sonatas were put together by the publisher John Walsh, apparently without much input from — or possibly even knowledge of — Handel. Thus the various works in a particular opus might date from a wide period of time and have been arranged from many diverse original sources.

The *Sonata in D Major* was probably written in 1750 and published posthumously. Each movement has had earlier sources identified, the earliest being the noble *Affetuoso,* which dates from Handel's Roman period. The sonatas and concertos of Corelli inevitably had their influence on Handel, although their personal temperaments were quite different.

A contemporary anecdote describes Handel's frustration with Corelli's timidity in a rehearsal, whereupon Handel snatched the violin from the former's hands and hastily demonstrated how his passages should be played. The modest Corelli replied, *"Ma, caro Sassone…*(But, dear Saxon, this music is in the French style which I do not understand)."

— Allen Whear

Twilight Recital No. 5

July 30, 5:00pm | San Carlos Cathedral, 500 Church Street, Monterey

This concert will be broadcast on KUSP 88.9 FM on September 2, 2009 at 7:00pm.

Twilight at the Cathedral

Franz Joseph Haydn
1732-1809

Arianna a Naxos, Hob. XXVIb:2

RECITATIVE: *Teseo mio ben!* (Theseus, my love!)
ARIA: *Dove sei, mio bel Tesoro?* (Where are you my love?)
RECITATIVE: *Ma, a chi parlo?* (But who is listening to me?)
ARIA: *Ah, che morir vorrei* (If I could die)

Antonín Dvořák
1841-1904

Gypsy Songs

1. *Má píseň zas mi láskou zní,* (My song sounds of love)
2. *Aj! Kterak trojhranec můj přerozkošně…* (Ah! Why is my three-cornered bell ringing?)
3. *A les je tichý kolem kol* (The forest is quiet all around)
4. *Když mne stará matka zpívat, zpívat…* (When my mother taught me to sing)
5. *Struna naladěna, hochu, toč se v kole* (The string is taut — young man turn, spin, twirl!)
6. *Široké rukávy a široké gatě* (Wide sleeves and wide trousers)
7. *Dejte klec jestřábu ze zlata ryzého* (Given a cage to live in)

Xavier Montsalvatge
1912-2002

***Cinco Canciones negras* (Five Black Songs)**

1. *Cuba dentro de un piano* (Cuba inside a Piano)
2. *Punta de habanera* (Habanera Strain)
3. *Chevere* (The Man with a Knife)
4. *Cancione de cuna para dormir a un negrito* (Cradle Song for a Little Black Boy)
5. *Canto negro* (Black Song)

Benjamin Britten
1913-1976

Cabaret Songs

1. Tell me the truth about love
2. Funeral Blues
3. Johnny
4. Calypso

Sally-Anne Russell, *mezzo-soprano*
Scott Dettra, *piano*

The Recital Series is sponsored by the E. Nakamichi Foundation.
The *Twilight at the Cathedral* Recital is sponsored by Jeptha and Elizabeth Wade.

Twilight at the Cathedral

The story of Ariadne (*Arianna* in Italian), daughter of the King of Crete, comes from Greek mythology. Having fallen in love with Theseus, an Athenian who came to Crete to slay the Minotaur, she accompanies him to the island of Naxos, where he abandons her. For centuries, composers in a multitude of styles, including Handel and Richard Strauss, have made settings of the story.

Haydn's Italian cantata *Arianna a Naxos* focuses on Ariadne's abandonment. The scenario is musically structured in four parts, alternating recitatives with arias. Awakening on a rocky shore, expecting to be united with her lover, she is dismayed to see him aboard a departing ship. The tragic character of the ending suggests her suicide.

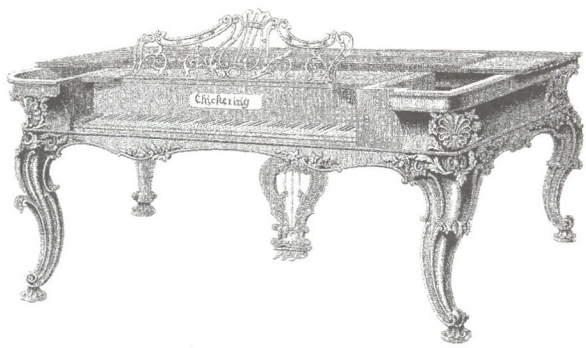
Haydn scored the cantata for soprano and piano, possibly intending to orchestrate it at a later date. He performed it in London in 1791, soon after its publication, with the castrato Pacchierotti. Its success outshone all other music on the program, as a contemporary review attests, "Nothing is talked of, nothing — nothing sought after but Haydn's Cantata…It abounds with such a variety of dramatic modulations — and is so exquisitely captivating… that it touched and dissolved the audience. They speak of it with rapturous recollection, and [it] will accordingly be the musical *desideratum* for the winter."

The influence of folk music pervades the music of Dvořák, but for him, this was not a matter of research and collection but of simply opening his window and listening. Coming from rural peasant stock much like Haydn, Dvořák was always keenly interested in such music and succeeded in blending it with traditional central European classical influences such as Beethoven and Schubert — and later Brahms and Wagner. Although Dvořák wrote some 100 songs, they are relatively unknown, with the exception of his *Gypsy Songs,* Op. 55 from 1880. The texts, by the poet Adolf Heyduk, were originally written in Czech but Dvořák's initial settings were in a German translation by the author. The fourth song, *Songs My Mother Taught Me,* is also well known in an arrangement for violin by Fritz Kreisler.

The Catalan composer and music critic Xavier Montsalvatge lived most of his life in Barcelona. His earlier compositions reflect the influence of the French school of Milhaud and Stravinsky, and his stylistic range also embraced over a lifetime the avant-garde and polytonal. His best-known work, *Cinco Canciones negras,* exemplifies his fascination with the folk music of the West Indies. During the 1940's he traveled through Cuba and elsewhere, collecting folk material which he transformed with his colorful settings.

Benjamin Britten's *Four Cabaret Songs* were written between 1937-39 for the English singer Hedli Anderson. The texts are by W.H. Auden, whom Britten knew personally and credited with opening up the entire world of poetry to him. Britten's large output of songs shows consummate mastery in every style. He once said that he believed "it is the duty of every young composer to be able to write every kind of music — except bad music…It is a very good thing for a young composer to have to write the lightest kinds of music. I knew, at that time, a very good cabaret singer who asked me to write some songs for her. I obliged and wrote to the best of my ability some 'blues' and a calypso of which I am not at all ashamed and which I often play for my friends' amusement."

— Allen Whear



Candlelight Recital No. 1

July 19, 9:00pm | All Saints Church, Dolores and Ninth, Carmel

Obsessed with Bach

Georg Philipp Emanuel Telemann
1681-1788

Fantasia No. 5 in A Major, TWV 40:18
Allegro/Presto/Allegro/Presto
Andante
Allegro

Johann Sebastian Bach
1685-1750

Partita No. 3 in E Major, BWV 1006
Preludio
Loure
Gavotte en Rondeau
Menuet 1 & 2
Bourée
Gigue

Eugène Ysaÿe
1858-1931

Sonata Op. 27, No. 2, *"Obsession"*
Prélude
Malincolia
Danse des ombres
Les Furies

Emlyn Ngai, *violin*

The Recital Series is sponsored by the E. Nakamichi Foundation.
The *Obsessed with Bach* Recital sponsored by Don and Lois Mayol.

Obsessed with Bach

Telemann's *Twelve Fantasias* from 1735 are more modestly proportioned than the unaccompanied works of Bach, but are well crafted and imaginative. The first movement of *Fantasia No. 5* alternates free sections with brief fugatos.

Bach's *E-Major Partita* — a term synonymous with *suite* — is the only one to begin with a free-form prelude. Apart from its opening bars and final cadence, the *Preludio* is a perpetual motion of breathtaking virtuosity. Bach creates the illusion of several different voices in contrapuntal interplay using just one instrument. To hear a "3-D" version of this music — with all the accompanying voices and implied harmonies spelled out — listen to the *Sinfonia* from *Cantata BWV 29,* where the organ plays the same notes, but is accompanied by a full orchestra. The dance movements that follow are mainly in the French style: *Loure,* a type of slow gigue; *Gavotte en Rondeau,* a moderate dance in duple meter; *Menuet* with its charming hurdy-gurdy effect in the second trio; *Bourée,* quick and jaunty.

Eugène Ysaÿe is one of the most important musicians of the late nineteenth and early twentieth centuries. A virtuoso violinist in the "grand manner," a composer, conductor, and teacher, he was equally active in promoting the music of his time and in interpretation of the classical repertoire, including Bach. A partial list of pieces written for him attests to the high regard in which he was held by composers: the Chausson *Poème* (inspired by a composition of Ysaÿe), the Debussy *String Quartet,* and the Franck *Sonata in A Major* (a wedding present to Ysaÿe!), as well as works by Fauré and Saint-Saëns.

Ysaÿe composed throughout his life, but among his final works were the *Six Sonatas for Solo Violin,* published in 1924. Apparently inspired after hearing a performance of Bach by Josef Szigeti, each sonata is dedicated to a remarkable younger violinist colleague. Although modeled on Bach's works in many aspects, Ysaÿe's music is not imitative of Baroque style. His music reflects the rich French Impressionist and late Romantic harmonic language of his generation.

Sonata No. 2, "Obsession," is dedicated to Jacques Thibaud. Throughout the first movement, Bach's E-major *Preludio* is quoted in fragments, haunting the movement like a case of schizophrenia, each time violently returning to its own course. Even more frequently referenced is the *Dies irae,* a medieval chant sometimes called "dance of death." This is woven into the fabric of all the subsequent movements. *Malinconia* is a somber, muted sicilienne, drifting away on the notes of the chant. *Danse des ombres* (Dance of the Shadows) is a theme and variations on a pizzicato *Dies irae.* A range of musical styles is evoked, from folk fiddle to chorale. *Les Furies* returns to the nightmarish energy of the first movement.

What was the obsession? Joseph Gingold concluded that "Bach's influence had become so overwhelming that Ysaÿe could not shake himself from it... he realized that the solution was not to reject Bach but to embrace him."

— *Allen Whear*

partita A suite of movements, usually for solo instrument, representing dances popular during the Baroque era. The typical order of movements — Prelude, Allemande, Courante, Sarabande and Gigue, each with its own musical personality — resulted in vivid contrasts from one movement to the next.

Candlelight Recital No. 2

July 26, 9:00pm | All Saints Church, Dolores and Ninth, Carmel

Oboe Espressivo

Johann Sebastian Bach
1685-1750
arr. Cole

***Aria* from the Goldberg Variations, BWV 988**

J.S. Bach

Chorale Prelude *Nun komm, der Heiden Heiland,* BWV 659

Georg Friedrich Handel
1685-1759

Concerto for Oboe in G Minor
Grave
Allegro
Sarabande
Allegro

Wolfgang Amadeus Mozart
1756-1791

Six Fugues for Three Parts, K. 404a
Adagio and Fugue in D Minor, after Bach, BWV 853
Adagio and Fugue in G Minor, after Bach, BWV 883

J.S. Bach

***Adagio* from the Easter Oratorio, BWV 249**

Alessandro Marcello
1699-1747

Concerto for Oboe in C Minor
Allegro moderato
Adagio
Allegro

Roger Cole, *oboe*
Carolyn Canfield Cole, Marika Holmqvist, *violin*
Patrick G. Jordan, *viola*
Margaret Jordan-Gay, *cello*
Yuko Tanaka, *harpsichord*

The Recital Series is sponsored by the E. Nakamichi Foundation.
The *Oboe Espressivo* Recital is sponsored by James L. Cochrane.

Oboe Espressivo

If you attended this afternoon's concert, you heard ample evidence of the esteem in which Bach held the oboe. He included it in over 160 works, in nearly every genre.

Although originally a keyboard work, the lyrical *Aria* from the *Goldberg Variations* is well suited to the oboe, as demonstrated in this transcription with string accompaniment by Roger Cole. Some scholars have questioned the authorship of this theme, which was nonetheless included in Anna Magdalena Bach's *Clavierbüchlein* from 1725, indicating that it was highly valued by the Bach family. The Chorale prelude *Nun Komm, der Heiden Heiland,* also originally for keyboard, is an elaboration on a well-known Lutheran Advent hymn. Bach also based two cantatas on this hymn tune.

The *Adagio* from Bach's *Easter Oratorio* may have originated in a lost oboe concerto. Within the *Oratorio* this solemn music serves as an interlude between the *Sinfonia* and the first chorus, the oboe soaring above the dotted figures in the strings. As John Butt has remarked, "the *Adagio* reminds us of the tortuous events leading up to the joyous day of Resurrection."

Handel's *Oboe Concerto in G Minor,* although lacking a verifiable source, was probably written in Hamburg around 1703. Like Bach, Handel benefited from an awareness of Italian concerto style, and this piece is also evidence of the oboe's rising popularity in 18th century Germany.

Mozart became immersed in the music of Handel and Bach thanks to Baron Gottfried van Swieten, the Swedish diplomat who also translated the text for Haydn's *Creation* into German. Mozart's fascination with fugues had a profound effect on his style, and these short works for string trio are representative of that process. Having arranged a handful of keyboard fugues by J.S. and W.F. Bach for string trio, he contributed introductions of his own. These *Adagios* were not meant to recreate baroque style, but rather to compliment the fugues, rather like surrounding a respected old painting with a beautiful new frame.

Alessandro Marcello enjoyed the privileged life of a Venetian noble, and like his brother Benedetto was an accomplished dilettante musician. Bach discovered his *Oboe Concerto in C Minor* and transcribed it for keyboard as he studied the Italian concerto style. Because of this recognition, Marcello was re-discovered in the wake of Bach scholarship in the 19th century. This finely crafted concerto, particularly memorable for its haunting *Adagio,* remains Marcello's best-known work.

— Allen Whear

Community Concert — Bach's Top

July 23, 7:00pm | Free Admission | Oldemeyer Center, 986 Hilby Avenue, Seaside

Paul Dukas *1865-1935*	***Fanfare* from *La Peri* (1912)**
George Gershwin *1898-1937* *arr. William Hoyt*	**Three Preludes** *Allegro Ben Ritmato E Deciso* *Andante Con Moto E Poco Rubato* *Allegro Ben Ritmato E Deciso*
Wolfgang Amadeus Mozart *1756-1791*	***To Greet you my Lady* from *Marriage of Figaro***
Georges Bizet *1838-1875*	***Au fond du Temple Saint,* from *The Pearl Fishers***
Georg Friedrich Handel *1685-1759*	**Water Music** *Allegro • Air • Hornpipe*
Leo Delibes *1836-1891*	**The Flower Duet, *Viens, Malika,* from *Lakme***
Lucy Simon & Marsha Norman	***Lily's Eyes* from *The Secret Garden***
Claude Debussy *1862-1918*	**Selections from *Children's Corner Suite***
Stephen Sondheim *b.1930*	**Everybody Says Don't**
Peter Warlock *1894-1930* *arr. Suzanne Mudge*	**Capriol Suite** *Basse Danse • Pavanne • Bransles • Mattachins (Sword Dance)*
Gilbert and Sullivan	**I Am The Very Model of a Modern Major General**

Michele Eaton, *soprano;* Alyson Harvey, *alto*
Stephen Sands, *tenor;* Tim Krol, *bass*

Dawn Walker, *flute;* Ellen Sherman, *oboe;* Ginger Kroft Barnetson, *clarinet*
Dominic Teresi, *bassoon;* Leonard Ott and Susan Enger, *trumpet*
Loren Tayerle, *French horn;* Bruce Chrisp and Suzanne Mudge, *trombone*
Wayne Solomon, *bass trombone;* Kevin Neuhoff, *percussion*

Bach's Top Community Concert is sponsored by at&t, S.D. Bechtel, Jr. Foundation, Cannery Row Company, The Robert and Virginia Stanton Fund of the Community Foundation for Monterey County, Dunspaugh-Dalton Foundation, Monterey Peninsula Foundation, Nancy Buck Ransom Foundation, Target, Upjohn California Fund, Walker Foundation

Community Concert — Young Musicians Showcase Concert

July 25, 4:00pm | Free Admission | Sunset Center Theater, San Carlos and Ninth, Carmel

Festival Young Musicians
David Gordon, *director*

Johann Sebastian Bach *1685-1750*	**Concerto for Two Violins, BWV 1043: *Allegro*** Minju Lim, Johnny Lim, *violin;* Gabrielle Micheletti, *piano*
J.S. Bach	**Musette in D Major; Polonaise in G Minor; Invention No. 13** Annabel Chen, *piano*
J.S. Bach	**Ouverture No. 3 in D Major, BWV 1068: *Air*** Perry Choi, *clarinet;* Gabrielle Micheletti, *piano*
Domenico Scarlatti *1685-1757*	**Sonata in D Major; Sonata in C Major** Patrick Murphy, *piano*
J.S. Bach	**Trio Sonata in G Major, BWV 1039: *Adagio and Allegro*** Sangeun Sim, Hayoung Youn, *flute;* Christopher Kroeze, *piano*
J.S. Bach	**Suite No. 3 for Cello, BWV 1009: *Bourée I and II*** Kayla Ettinger, *violin;* Aya Ettinger, *piano*
D. Scarlatti	**Sonata in D Major, K. 119; Sonata in E Major, K. 380** Gabrielle Micheletti, *piano*
Antonio Vivaldi *1678-1741*	**Concerto in G Minor for Two Cellos, RV 531: *Largo and Vivace*** Arianne Ferrare, Ashley Ng, *cello;* Marilyn Markham, *piano*
J.S. Bach	**Concerto in A Minor, BWV 1041: *Andante*** Deonte Towner, *violin;* I Hsin Lowe, *piano*
Georg Friedrich Handel *1685-1759*	**Aria: *Let the bright seraphim* from *Samson*** Christiana Meeks, *soprano;* Susan Bass, *piano*
J.S. Bach	**Sinfonia No. 10, BWV 796; Sinfonia No 7, BWV 793; Sinfonia No. 15, BWV 801** Tyler Hayford, *piano*
J.S. Bach	**Solo Partita No. 2, BWV 1004: *Allemande*** Joy Yamaguchi, *violin*
Georg Philipp Telemann *1681-1767*	**Solo Fantasy in A Major, No. 1: *Vivace, Allegro*** Perry Choi, *clarinet*
A. Vivaldi	**Concerto for Four Violins in B Minor, Opus 3, No. 10: *Vivace*** Johnny Lim, Peter Mellinger, Charlotte Chuen, Hannah Rider, *violin* Gabrielle Micheletti, *piano*

The *Young Musicians Showcase Concert* is sponsored by at&t, Cannery Row Company and Target.

Virginia Best Adams Vocal Master Class – 25th Anniversary Concert

August 1, 1:30pm | Sunset Center Theater, San Carlos and Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM in 2010.

Colleen Hughes, *soprano* Abigail Nims, *mezzo-soprano* Derek Chester, *tenor* Scott Dispensa, *baritone*

***"With voices he wrought sentiment into sound..."* Honoring the 250th anniversary of the death of Handel**

Georg Friedrich Handel
1685-1759

***Comfort Ye* from *Messiah*, HWV 56**

ARIA: *Ev'ry Valley*
Derek Chester, *tenor*

ARIA: *Ombra mai fu* from *Xerxes*, HWV 40
Abigail Nims, *mezzo-soprano*

ARIA: *As when the dove* from *Acis and Galatea*, HWV 49
Colleen Hughes, *soprano*

ARIA: *Fra l'ombre e gl'orrori* from *Sosarme*, HWV 30
Scott Dispensa, *baritone*

DUET: *Caro autor di mia doglia*, HWV 181
Colleen Hughes, *soprano* and Derek Chester, *tenor*

ARIA: *Cara Sposa* from *Rinaldo*, HWV 7
Abigail Nims, *mezzo-soprano*

ARIA: *Heart, the seat of soft delight* from *Acis and Galatea*, HWV 49
Colleen Hughes, *soprano*

DUET: *Tacete, ohime, tacete!*, HWV 196
Abigail Nims, *mezzo-soprano* and Scott Dispensa, *baritone*

ARIA: *Where'er you walk* from *Semele*, HWV 58
Derek Chester, *tenor*

ARIA: *Honor and arms scorn such a foe* from *Samson*, HWV 57
Scott Dispensa, *baritone*

CHORUS: *From harmony, from heav'nly harmony* from *Ode to St. Cecilia*, HWV 75
Colleen Hughes, *soprano;* Abigail Nims, *mezzo-soprano*
Derek Chester, *tenor;* Scott Dispensa, *baritone*

Neil Tatman, *oboe;* Dawn Walker, *flute;* Edwin Huizinga, Cristina Zacharias, *violin*
Meg Eldridge, *viola;* Paul Rhodes, *cello;* Bruce Moyer, *double bass;* Scott Dettra, *harpsichord*

This is the final event of the 2009 Adams Vocal Master Class.
David Gordon, *director;* Kendra Colton and Sanford Sylvan, *faculty;* Scott Dettra, *music director and accompanist*

This program is made possible each year in part by the Virginia Best Adams Endowment Fund.
The Carmel Bach Festival is deeply grateful to the Carmel Presbyterian Church
for graciously providing facilities for the Adams Master Class working sessions.

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